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Connoisseurs and Collectors

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INSPECTION INVITED

CURRENT SHOWS AND COMMENTS

BY
PERSPEX

"LE CARACTÈRE FATALE DES CHOSES MODERNES"

WE are living in an angry world. At the very moment at which I wrote the first few words a rocket-bomb shook the windows with a vicious, protracted growl. Humanity has lost its temper and is therefore manifestly in the wrong. And it has lost its temper not only politically but in every other direction, including its attitude to Art. Art has, perhaps, never had so many champions as it has to-day, and never were they less sure of their cause. I am reminded of this forcibly by a series of recent experiences, which it may interest APOLLO readers to ponder. First, an instance of bad temper. The editor of one of APOLLO's older contemporaries is very angry with "one of those critics" who has dared to write in these very pages "in favour of Sir Kenneth Clark's scheme for *creative patronage and its control.*" What has particularly incensed him is this statement: "Whilst a doctor has to prove his qualifications by long years of study and the passing of examinations, an artist qualifies—if one can so call it—on his *ipse dixit*, on his own assertion alone." He thinks that that statement "is so much nonsense as it stands." He will have none of it. According to him: "Just as in the case of a doctor, an artist *has* to prove his qualification by years of study and must undergo a long and severe training to learn his craft and gain his knowledge." Just as in the case of a doctor? Is that so? Obviously it isn't; and to prove it I am ready to fix a name-plate to my door lettered: PERSPEX, Artist; provided he will follow my example and do the same, only with the lettering of his name followed by the initials M.D. Then let us see what happens. I have a suspicion that the Medical Council would have something to say about this self-styled *Medicinae Doctor*; but I know of no body that could take proceedings against me for calling myself an artist or, which God forbid, a critic; especially the kind of critic our champion has in mind, namely, one (to quote his own words) "without a spark of heightened perception of the senses which is the pith and marrow of the artist's attribute," who, as he further says, "affects a superior knowledge in a craft for which, having produced nothing, they have proved no aptitude." Logic, I am afraid, is not our Champion's strong point. A man who practises one craft, in this case the craft of writing, obviously does not thereby prove his aptitude for another. But presumably our champion, who at one moment appears to consider himself an artist, and at another ventures upon professional criticism, is not aware that writing is a craft, nor has he any real conception of the function of a writer on art who may or may not consider himself to be a critic. Since his attack was directed—I may as well confess it—against me, I should like to enlighten him on the function of the art I practise. By a most fortunate coincidence two documents, both dated January 4th, 1945, arrived just after I had read his diatribe. One is an invitation to an exhibition of pictures sent to me by the artist, a very young man. On the card he had written: "You did me very proud before. I only hope you will feel the same way this time." The

other one is a letter from another artist, a very old man, who, long undeservedly neglected, is just experiencing, to quote his own words, "a pleasant change . . . and I have to thank you for having been among the first to detect my merits. More power to you." Thank you, gentlemen, both. It is such unsolicited testimonials as these—and they are, I am happy to be able to say, not singular—it is such testimonials which are the sole justification of my trade as a writer on Art. In this particular instance my gratification is the greater as both artists paint in totally dissimilar ways, have an entirely different approach, and belong, in fact, to generations so widely apart that the one might be the grandson of the other. In such circumstances even our champion, if he were logical, would have to admit that art criticism—if he so will call it—can be creative precisely because it depends on "the heightened perception of the senses which is the pith and marrow of the artist's attribute." Only, as others will readily comprehend, the writer stands in relation to art as the artist stands in relation to "this mysterious universe"; both deal with abstractions from the cosmos.

But enough of this case. Let us consider the arrogant championship of artists by writers in a more general sense. As we understand it—we, the readers of APOLLO, that is, and I myself—this so-called criticism of art is merely a personal opinion which should be individually expressed, just as a work of art is, or should at least be, the artist's opinion more concretely but also individually expressed in the language of his material. My attention has been drawn with some indignation to an article on Picasso's "Crucifixion," which was not very long ago published in the *Listener*, and in which the writer poured out a panegyric on this work, which, I confess, is as unintelligible as it is distasteful to me—I mean the work, but so, for that matter, is the panegyric. It is, in fact, with the latter alone that I am here concerned. It culminates in the following astonishing explanation. "He" (Picasso), says this writer, "was, I think, visualizing an effect of hallucination and confusion which in all probability would have turned into a picture of figures on the seashore if at that time he had not been fascinated by the demonstrative genius of the XVIth century German painter Grünewald, for whom the Crucifixion was an obsession." Well: anyone is, of course, entitled to think what he thinks, in fact cannot be prevented from so doing; but a writer is surely under the obligation to express himself intelligibly. All one can make of what this writer has expressed is based on the presumption that he knows the working of Picasso's mind, which amounts to saying that Picasso was thinking of producing a *seashore-scape* with figures but found himself actually composing a *Crucifixion*. Evidently, then, Picasso is, or was at the time, not *compos mentis*. Perhaps he wasn't or isn't. I think I know enough about Picasso from the evidence of his œuvre to believe that Picasso knew quite well what he was doing and that if he had been distracted by Grünewald's "demonstrative genius" there would have been

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some evidence of this painter's mediæval mixture of fairy tale and ruthless realism in this "Crucifixion." To me, at any rate, it is quite clear that Picasso was entirely occupied with the rendering of this theme. Were I to venture on psycho-analysis, I would say that on reading the *Listener* writer's explanation he would pray to be saved from his friends. Nevertheless he is himself to blame for having failed to make it clear what was in his mind—as clear as Grünwald does.

Here is another example of "careless talk." In a recent number of *The Tribune* one may read the following : "A fair test by which the ultimate value of sculpture may be judged is its ability to stand wear." As it stands, this sentence is, of course, nonsense. Following the festive habit of the Tibetans, a Michelangelo might produce a masterpiece of sculpture in butter, which would melt in the sun in no time, and Mr. Henry Moore himself might have carved his Recumbent Woman in snow. Here I should explain that the quotation occurs in a panegyric on this modern sculptor's work. His champion makes other extraordinary assertions calculated to confirm *inter alia* that *Henry Moore is, with the exception of Picasso, the greatest artist since Cézanne*—nay, more than that ! In the course of this demonstration he makes this statement : "When, on occasion, Henry Moore invites us to look at the sky through a hole in his sculpture, he shows his understanding of its place in the world : like pebbles and mountains it should live in the open air." Finally, he becomes lyrical in his enthusiasm. Visualizing Henry Moore's "Recumbent Figure" in the open air of Hyde Park, in place of the Albert Memorial, he addresses his vision in these words : "There I would go and talk to it. I wouldn't expect it to answer, because it is made of stone, but I know it would hear every word, because it is a living thing." As a matter of fact, of course, sculpture "lives", if at all, only in the eyes of the beholder. Stone is stone, even when it has a hole in it ; and there is no more reason why sculpture should have holes than why it should be seen in the open air. The Egyptians made sculpture that was wonderfully good precisely because it had no "holes," and even more remarkable because it was made on purpose that it should NOT be seen by any living person : but should comfort the living souls of the dead.

But there we are deep in psychology. Were I to continue with a review of a new little book on Soviet Art, I should have to discuss politics and political economy as well—and prove our modern art to be based on a queer mixture of Freud, Jung, Marx, and with these three names would have jumped right into the witches' cauldron, the melting-pot of our civilization. Goodness knows what will come out of it ? One only hopes that it will be nothing like Modern Art. Let me, however, hasten to explain to the many who pour contempt upon it, that it is not because I do not acknowledge the merit, the artistic merit, of some of the "worst" examples of modern art. On the contrary, the "worst" are the most disturbing ; they have a *terribilità* of their own, precisely because they possess the immutable values of all art : balance, proportion, harmony, unity in variety, variety in unity. What they do not possess is serenity, what they do not reflect is a stable world. In short, in them is to be seen what Guillaume Apollinaire, the champion of modern art, called : *Le caractère fatale des choses modernes*.

This brings me to the *gesture* living artists have made to living writers, by consenting to contribute a percentage of their sales in the Leicester Gallery Exhibition "to the fund for establishing headquarters of the P.E.N. Club in London." It is a noble gesture, for here we find as active supporters of the idea artists so different as Sir A. J. Munnings and Matthew Smith, Augustus John and Ivon Hitchens ; Sir Muirhead Bone and Paul Nash, Randolph Schwabe and R. O. Dunlop—etc., etc. It is a pleasant picture of a peaceful world in which extremes may meet without a tommy-gun ; let us hope it is a foretaste of the future. As I am myself an ancient member of the P.E.N., and am likely to benefit from its, I hope, great success, I will make no critical comments, though I bear no responsibility for the exhibition.

In an adjoining room of the Leicester Gallery is a show of paintings and drawings entitled "The Sitwell Country," by John Piper. They represent the artist in his well-known, attractive, romantic mood. They have his usual qualities of agreeable textures and tone and that forced lighting which belongs to the stage or to a cardboard world of which I at least am beginning to tire.

Much more *real* to my mind was the show I found at the Redfern Gallery in the exhibition of recent paintings by Michael Ayrton. I have had an earlier occasion to praise his work. This exhibition proves that he has progressed. He, too, is a romantic ; but he seems to me to paint authentic experiences and sensations. His pictures live in a world of his own, hovering between waking and sleeping, between sight and vision. In or by his art his subjects often become so *real* that one wants to argue about them with him. To give one example : One picture depicts "The Sleeper in Flight" ; it represents the figure of a naked man flying, wingless, over a landscape. In front of it I found myself arguing. "Yes. I know exactly what you mean, but I don't do it like that. I float like a tired toy-balloon, rising from the ground vertically, floating vertically until I *touch down* lightly with my toes and so rise again." Against his picture, "Apollo and Daphne," I see I have made in the catalogue a now to me cryptic remark, "But that is wrong." I cannot, unfortunately, now remember what exactly was wrong, but it shows that I wanted to argue it out with him because the *subject* had become so much like a real event. So also is his "Gethsemane." Note, incidentally, the solemn subject-matter, though very different in treatment from Picasso's "Crucifixion." Ayrton's "Gethsemane," however, is nearer Grünwald and Early Flemish art, but its foreground, instead of showing the traditional figures of the sleeping disciples, somehow conveys a feeling of suffering nature, of the kind one experiences before another of his paintings : "Uprooted Silver Birch," which is the kind of subject that Graham Sutherland might favour, though not in his manner. "Skullvision" again is Flemish in feeling : a flaming Hell mouth, only much fiercer than anything Hell Brueghel himself would have conceived. This, too, is an authentic vision. I am not quite so satisfied with his portraits, which seem to me not only *hard* on the sitters but too hard in technique. Nevertheless, his "John Minton" has considerable merit as a comment on a personality. In front of a picture called "Harvest," a once famous painting by an admirable English Edwardian,

(Continued on page 54)

A PRESENTATION SABRE FROM THE PRINCE REGENT TO THE EARL OF YARMOUTH

BY MAJOR J. F. HAYWARD

THIS sword, presented by the Prince Regent to the Earl of Yarmouth, later third Marquis of Hertford, is as interesting from the point of view of the historical associations it recalls as it is from the technical and decorative aspect. Before discussing this unusual example of the application of Regency design to the decoration of a sword, a brief historical sketch will establish the relationship between the donor and the recipient.

Francis Charles Seymour-Conway was born in 1777, the only son of the second Marquis of Hertford. He received the courtesy title of Earl of Yarmouth, and it was not until 1822 that he eventually succeeded his father as third Marquis of Hertford. Both he and his father gained a considerable contemporary reputation as rakes, and the extreme Puritanism of the Early Victorian

In 1806 the Prince was credited with considerable devotion to Lady Hertford, the mother of our Earl of Yarmouth, who was then in her late forties. There is no doubt that a liaison of some sort existed, but the extreme construction which contemporary gossip placed on the affair was probably unjustified. In 1811 cartoonists had a second affair to depict, this time between the Prince of Wales and the Earl of Yarmouth's wife, the daughter of the Marchesa Fagnani, to whose fatherhood both the Duke of Queensberry and George Selwyn laid claim. According to the story illustrated by the caricaturists, the Prince of Wales was actually thrashed by Yarmouth for the overtures he had made to his wife. Considering that this sword was presented in this very year 1811 and that Yarmouth became Vice-Chamberlain to the Prince's Household in the following year, the story

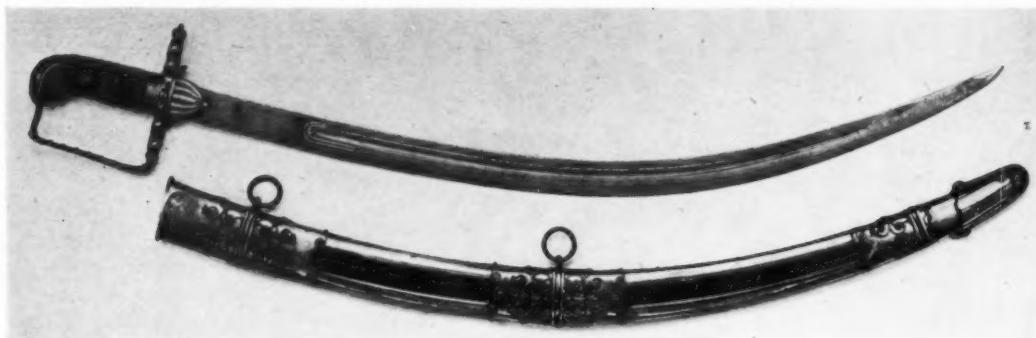


Fig. I THE EARL OF YARMOUTH'S SWORD AND SCABBARD

Etched on the locket of the scabbard is the Prince Regent's Coat of Arms, and in Latin *GEORGIUS P. REGENS D.D. COMITI DE YARMOUTH. 1811*
Author's Collection

generation damned them even further and possibly beyond their deserts. Thackeray, in particular, pilloried the third Marquis in the character of the Marquis of Steyne in "Vanity Fair." The relationship between the Seymour-Conway family and the Prince of Wales, future George IV, was always close as regards both their official and private lives. In the official world the connection was established when, in 1811, George III became permanently mad and the Prince of Wales received the title and powers of Prince Regent. In the following year the second Marquis was appointed Lord Chamberlain of the Household to George III, while his son, the Earl of Yarmouth, became Vice-Chamberlain of the Prince Regent's own Household.

The relationship had also a more intimate character, and at least two of the numerous scandals which enlivened the social scene of the early XIXth century concerned the Prince of Wales and the ladies of the Hertford line.

seems improbable. The reputation of the Prince of Wales and his circle at the time was, of course, such that any scandal was no sooner suggested than accepted as truth.

In Figs. I and II may be seen the inscription recording the gift. It consists of the Prince Regent's coat-of-arms and the following in Latin: "GEORGIUS P. REGENS D.D. COMITI DE YARMOUTH. 1811." It is etched on the front of the locket of the scabbard.

The Earl of Yarmouth, known to his friends as "Red Herrings," had himself a considerable influence on George IV, and was for long his chief adviser in both sartorial and artistic matters. In view of this relationship there can be little doubt that this sword represents the acme of Regency taste. The Earl of Yarmouth's taste and capacities, however, went far beyond questions of clothing. He was a man of affairs as well as of fashion, and it was he who started the great collection which was

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eventually to be housed in Manchester Square under the title of the Wallace Collection. His own collection, kept at his villa in Regent's Park, seems to have consisted mainly of bronzes, marbles and furniture, but he did also collect pictures and was personally responsible for advising the Prince Regent in the choice of the great collection of Dutch pictures which the latter built up.

The Wallace Collection also owes one of its most noted possessions to the friendship between the Prince Regent and Yarmouth. This is the Gainsborough portrait of Mrs. Robinson as "Perdita." This actress was one of the Prince's earliest mistresses, and he purchased the picture at the sale of her effects in 1785. Thirty-three years later, in 1818, he made a gift of it to the Earl of Yarmouth.

In Fig. III is illustrated a detail of the back of the locket of the scabbard recording the name of the maker of the sword and the origin of the blade. The action against the Rohillas referred to did not occur in the course of that first Rohilla War in the year 1772, which later became one of the counts against Warren Hastings when he was impeached by Parliament. Actually it took place in the course of the second Rohilla War, which was fought in 1794 by British troops under the command of Sir Robert Abercromby. This officer was the younger brother of the better known Sir Ralph Abercromby. After serving in the American War of Independence, he went in 1788 to India as Colonel-in-Chief of the 75th Regiment. In October, 1792, he was appointed Commander-in-Chief of the forces in India.

It has not been possible in present conditions to obtain details of Col. Buntington, who was evidently in command of a regiment under Abercromby.

Turning to the sword itself, the form of decoration chosen, namely, gilt bronze acanthus foliage set against a burnished steel background, is distinctly unusual and shows a higher standard of craftsmanship than is usually met with on sword mounts of this period. The maker, Tatham, was a well-known sword cutler and gunsmith of the period, though he does not appear to have received many orders for swords or firearms from the Prince Regent. The large collection of English swords of this period purchased by the Prince Regent and now preserved at Windsor Castle were, with few exceptions, furnished by the two firms of sword cutlers—Bland and Foster of St. James, and Prosser of Charing Cross.

This sword is a sabre and was therefore intended to be worn with military uniform and not with court dress. By 1811 the weapons carried by officers of the Army were required to conform to a Sealed Pattern deposited in the Tower of London, but with the exception of the Infantry Officers' sword, this regulation seems to have been ineffective, for, in fact, a considerable variety of swords is to be seen in contemporary portraits representing officers in uniform. A certain amount of latitude was always allowed to cavalry officers, since they were required to provide themselves with so-called "Mameluke" sabres for parade dress. This sabre, though clearly a cavalry weapon, is not of the "Mameluke" type, since it has a plain "Stirrup" hilt instead of the ivory pistol grip always found on Mameluke sabres and still preserved in the General Officers' sword of the present day.

Curved sabres seem to have been first introduced for Light Cavalry regiments in the 1770's. Ultimately their origin was Turkish, but their adoption as a Light Cavalry arm was probably due to the example



Fig. III. Detail of back of locket of scabbard, recording the maker of the sword and the origin of the blade



Fig. II. Detail of hilt and locket of scabbard, with inscription recording the gift

EARL OF YARMOUTH'S PRESENTATION SABRE

of Prussia. The series of victories won by Frederick the Great against the Austrians and Saxons made the Prussian army the model for the rest of Europe, not merely in matters of strategy but also in questions relating to details of military equipment. The Prince of Wales himself had the greatest admiration for the Prussian army, and many of his experimental designs for new uniforms were based on Prussian models.

This sabre conforms in general design to the Light Dragoon sabre as introduced in the 1770's. In Fig. IV is shown an officer's sabre of the 15th Light Dragoons of *circa* 1780, and another, probably of Yeomanry, of *circa* 1800. The only major difference in the form of these two swords and the Yarmouth sword is the fact that the latter lacks the re-entrant curve in the knuckle bow which was an invariable feature of the so-called "stirrup hilt." That the introduction of the curved sabre was, in fact, a conscious imitation of Turkish fashions is implied by

scimitars, stars, crescents and curious symbols intended to represent the characters of the Arabic alphabet.

As actual examples of oriental blades were imported into Western Europe, it was evidently found that the exceedingly vague copies of Oriental work hitherto produced were too remote from the genuine article. The European swordsmiths, knowing little of the actual structure of the Damascus blades, proceeded to copy their external appearance. They did, in fact, become surprisingly adept both at copying the inscriptions found on Oriental blades and at imitating the various kinds of watering characteristic of Damascus blades. Though the watering is usually a surface effect only, it is often extremely difficult to distinguish one of these imitation blades from a genuine Damascus blade hilted up in the Regency period. While European swordsmiths strove to produce convincing copies, the real Damascus blades were much sought after, and the finest hilts of the period

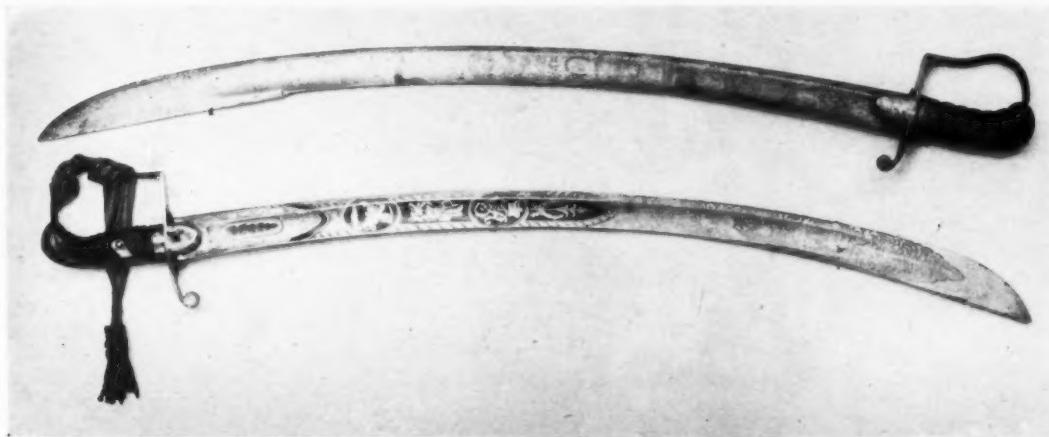


Fig. IV. (a). OFFICER'S SABRE OF 15TH LIGHT DRAGOONS. Circa 1780 (b) OFFICER'S SABRE OF LIGHT HORSE REGIMENT. Circa 1800
Author's Collection

the practice of decorating blades with Turkish symbols and figures or imaginary representations of them.

The interest displayed during this period in Oriental weapons has its parallel in the general trend of the Romantic movement of the early XIXth century and in the fantastic experiment of the Prince Regent at the Pavilion at Brighton. That it was not actually a spontaneous development in the Regency period is shown by the Light Cavalry sabre of *circa* 1780 illustrated in Fig. IV. Nevertheless, this interest did become more intense after 1800. The development was not confined to England, and many copies of Oriental weapons were manufactured by the swordsmiths of Germany. The fame of Turkish blades at the end of the XVIIIth century seems to have been almost comparable with that of Andrea Ferrara in the mid-XVIIth century. In fact, some indication of Turkish origin seems to have been an indispensable feature of a respectable sword blade. Not only curved sabre blades but even small-sword blades were thus engraved or etched with pseudo Arabic characters. At first it was considered sufficient to include in the etched designs on the blade figures of men in turbans with

usually have genuine old blades. Such is, of course, the case with the Earl of Yarmouth's sword, the blade of which was captured in the course of the second Rohilla war (see Fig. I). The Prince Regent himself, who was keenly interested in arms and armour, made a collection of Oriental weapons as well as of European weapons. This collection is still preserved at Windsor Castle, but hardly attracts now the interest which it did at the time it was assembled. A fine example of a blade of Oriental appearance manufactured in this country for the Prince Regent by or for Bland and Foster, St. James, is No. 940 in Laking's catalogue of the Windsor Armoury.

Although the blades of Presentation or Parade swords of the Regency period were either Oriental or of Oriental pattern, this was less frequently so in the case of the hilts and scabbards. The former were as a rule of gilt bronze, a soft metal which replaced steel or silver as the usual material for sword hilts at the close of the XVIIth century. The choice of a soft metal which could easily be worked is fairly indicative of the decadence of the sword-furnisher's art. Fortunately the Yarmouth sword is an exception to the general rule since its hilt is of exceedingly

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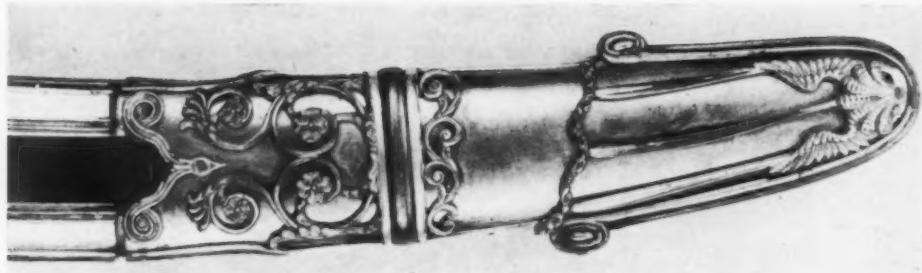


Fig. V. DETAIL OF APPLIQUÉ MOUNTS OF YARMOULD SWORD

hard steel and the gilt bronze arabesques are appliquéd so that the functional qualities of the sabre as a weapon are not impaired. The hardness of the steel from which the hilt is made can be judged by the resistance it has offered to corrosion in spite of evident neglect over a long period.

As a rule the working of gilt bronze ormolu was a speciality of the French sword hilt makers, and English work in this material tends to be coarse in comparison. However, the working of the appliquéd mounts leaves nothing to be desired on this particular sword. Their quality may be seen from the two details shown in Figs. II and V.

The Yarmouth sword illustrates one fashion which was borrowed from France, and was peculiar to the Regency period. This was the reduction of the leather part of the scabbard to a purely decorative role. Instead of the scabbards being of leather with steel or bronze mounts, the scabbards were made of metal pierced in one or more places to show a panel of leather or, as in the case of this sword, shagreen. The result was that the scabbard offered a large surface of gilt metal, an effect much to the taste of the Regency period and comparable to the broad bands of plain gilding applied to the porcelain of the period. These scabbards were decorated with engraved or embossed designs in the form of naturalistic flowers or trophies. A great deal of this type of work as represented in the Windsor Collection is of inferior quality, though effective if not inspected closely. Once again the Yarmouth sword may be cited as an exception in that its workmanship is beyond criticism.

To find a prototype of the Earl of Yarmouth's sword it is necessary to look across the Channel to the work of the French sword furnishers. In spite of the long wars between France and England during the first fifteen years of the XIXth century, the French Empire style had a profound influence on contemporary taste in England as in the other countries of Western Europe. French work was always more strictly Classical in style than Western European copies in the French manner. The main features were sharply angular construction of the hilt, effective use of laurel wreath banding and, finally, the setting of ormolu or gold ornaments against a blued or russet steel background. The decoration, consisting of conventional foliage of cast and chased ormolu, found on the Yarmouth sword, is doubtless derived from a French model. The form of the hilt, and in particular the quillons, also suggest French inspiration.

Of the contemporary swords in the Prince Regent's collection formerly at Carlton House, the closest to the Yarmouth sword is a French sword made by the famous Boutet for presentation to General Junon when he was Governor of Paris. The hilt is of blued steel with applied decoration of gilt bronze. As is the case with the Yarmouth sword, the scabbard and parts of the hilt are decorated with acanthus foliage and the anthemion design in gilt appliquéd. A wreath of laurel leaves in ormolu runs down the knuckle bow, while between the quillons is a finely chased figure of Jupiter holding the sceptre and fulmen (Laking, Windsor Castle Armoury, No. 928).

The Presentation sword confronts the designer with a difficult problem since the occasion inevitably calls for a sword of magnificent character and therefore elaborate ornamentation. On the other hand, it is not easy to decorate a sword in a sufficiently lavish manner to satisfy the donor without impairing the effectiveness of the sword as a weapon. A sword, the hilt of which is so elaborately pierced or so overweighted with ornament, as to be unserviceable is far more foolish and lacking in taste than an over-decorated vase or *objet d'art*, since the function of the former is the defence of life, while the function of the latter is, after all, no more than ornament. A great many, indeed, the majority, of Presentation swords do, in fact, offend in that function is neglected in the endeavour to make the weapon as decorative as possible. The Yarmouth sword can, however, be regarded as an exception, since the decoration, rich though it is, is of surface nature only and at no point interferes with the effectiveness of the sword as a weapon. The curve of the blade may seem excessive to the modern eye, but this feature is fully in accord with contemporary military standards.

While the "town" or "small" sword was the standard weapon of the XVIIIth century, the sword was no longer carried as an article of everyday dress by the gentlemen of the Regency period. As a result the interesting weapons of the Regency period are not small or court swords, but cavalry sabres like the Yarmouth sword. A great deal of ingenuity was devoted to producing new designs, and in this case Mr. Tatham, sword cutler to His Majesty George III, made very effective use of the stock motives of the decorative art of his period.

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The next article on English Flint-Lock Pistols deals with the late Rocaille period, 1760-1780.

CHRISTIE'S—SINCE 1942. A DISCOURSE ON VALUES

BY HERBERT FURST

IT is almost exactly two years ago that I had occasion to write about Christie's as an almost national institution, then but recently escaped from total destruction by enemy activity, and at that time in the state of resurrection at Derby House, thanks to the generosity of Lord Derby.

To-day a second, though mercifully less drastic reminder—a few broken windows—that the enemy is still very much in action—offers an opportunity to talk about this famous house, viewing it from rather a different angle.

One of the consequences of this war is, strangely enough, the fact that interest in the arts, in cultural values generally, has increased enormously: more people take an interest in literature, in music and in the visual arts. It is in the latter respect that Christie's play a part perhaps not generally recognized. It is therefore to *outsiders* that I wish to address myself, hoping nevertheless, that even the *habitues* may find something to engage their interest in what follows. Maybe I shall have to tell the undaunted Sir Alec Martin and his coadjutor Mr. McKenna and the veterans Mr. Abbey, Mr. Smith and Mr. Bowyer of the Wine Department, something they themselves had not realized before. And as what I may be pardoned for calling an "inside-outer," I am well qualified for my task. I have been *inside* Christie's for more years than I care to mention, but, with one exception, only as an *outsider*—I have only *bid* once with much needless palpitation, for my trivial bid was quickly outdistanced to a degree which seemed to me astronomical, but which to others seemed hardly worth the flicker of an eye. Since that time, though only as an onlooker, I have felt my temperature rising as the bids, upon occasion, go up from tens to hundreds, from hundreds to thousands, from thousands to tens of thousands of pounds, until even the hardened audience burst into a thunder of emotional handclapping. Now that shows the angle from which I wish to approach my subject: the psychological one. Business is business, and bidding and buying is all part of it; but this handclapping shows that there is more to it, at any rate in such auction rooms as Christie's, than meets the eye. Broadly speaking, it is probably true to say that there the highest prices are often paid for things of the lowest extrinsic value. When in one day in 1926 Sir Alec Martin bid Romney's Mrs. Davenport for £60,900—no doubt to the accompaniment of much clapping—Duveen's paid in concrete fact only

£16,800

Agnew



SIR P. P. RUBENS

Pieter Pecquius

Collection of L. W. Neeld, Esq.

for a piece of "stained cloth," the objective value being probably dependent on the English gold of the frame. But even when a lady presented a "magnificent diamond gold necklace" to the Treasury, and its sale by Christie's on June 28, 1940, helped the war effort to the amount of £24,400, the truth remains that it is only carbon in its purest form and that, like magpies, we like things that sparkle; or perhaps because we like them a little better when we *know* that they are rare and therefore *cost* more. Normally we think of Christie's as *the* place where are offered for sale only "pearls of great price," though in the literal sense a pearl is only the symptom of a pathological condition of an oyster, a condition which the wily Japanese have artificially induced and exploited. Nevertheless, it is figuratively, at any rate, true that Christie's deal with things coveted for their metaphysical

rather than physical values. But let me take you back to the year 1768, the year in which the original Christie moved into his new Auction Rooms in Pall Mall, which were specially built for him. Picture him then standing on his rostrum—though not perhaps in King Street—and offering for sale, no doubt with the gentle refinement of manners for which he was famous: "Seven geese, and a cow and calf, and a large quantity of . . ." No. I beg to be excused. I must not soil the garments of APOLLO, still less the ears of Sir Alec with the breath of that good old Anglo-Saxon word that signifies a necessity more valuable—as we have good cause to know—than all the gold and pearls and diamonds in the world.

Christie's do not now make a business of necessities—or do they? Since man lives not by bread only the answer is an emphatic affirmative. There are too many now who think of necessities only in the physical sense; but, in fact, not the physical but the metaphysical necessities have made *homo sapiens* a civilized human being.

So Christie's sales are a measure of what society has coveted in the course of time, and Christie's Catalogues, therefore, a record of great interest in the spiritual sense. Take this sale catalogue of the year 1844, which offers: "The entire cellar of wines and Scotch and Irish whiskey of His Royal Highness the Duke of Sussex, K.G.," and has as its Lot 1: "Two pints of very extraordinary sherry, hundred years old, from Her Majesty's table at Guildhall, given to His Royal Highness by Mr. Lawson." Here at once we see that it is not a matter of grape juice and

A P O L L O

 <p>J. VAN GOYEN View of Leyden from the North <i>From the Collection of L. W. Need, Esq.</i></p> <p>£4,410</p>	 <p>ADRIAEN ISENBRANT A Triptych <i>From the Collection of Colonel R. F. W. Hill</i></p> <p>£5,880</p>	 <p>G. STUBBS, A.R.A. The Grimcrack Stakes <i>From the Collection of the Rt. Hon. Viscount Bolingbroke</i></p> <p>£4,410</p>	 <p>GEORGE ROMNEY Lady Hamilton as "Ariadne" <i>From the Collection of L. W. Need, Esq.</i></p> <p>£4,725</p>	 <p>SIR T. LAWRENCE, P.R.A. Miss Juliana Copley <i>From the Collection of Sir Berkeley Sheffield, Bart.</i></p> <p>£4,200</p>	 <p>MATTEO DI SIENA The Virgin and Child with Saints <i>From the Collection of the late J. Pierpoint Morgan, Esq.</i></p> <p>£5,460</p>	 <p>ARTHUR TOOTH & SONS T. Lumley <i>Goldsmiths & Silversmiths</i></p> <p>£700</p>
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CHRISTIE'S — SINCE 1942

Goldsmiths & Silversmiths
Company, Ltd.

£700

T. Lumley

£760

T. Lumley

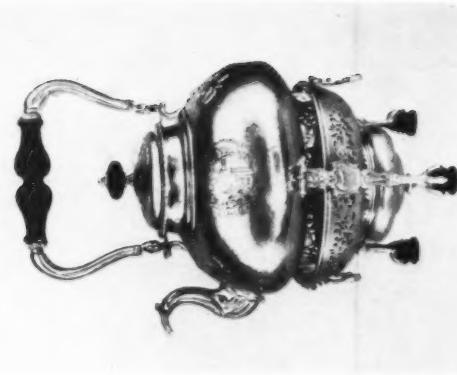
£1,800 (Pair)



ONE OF A PAIR OF SCOTTISH TANKARDS AND COVERS. By JAMES COCKBURN, Edinburgh, 1685

Dr. Hasson

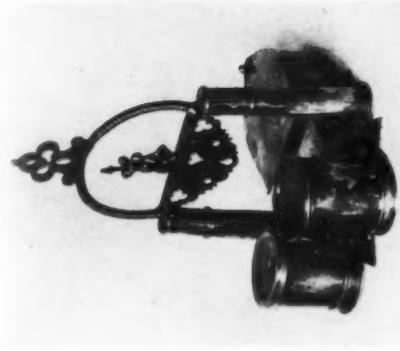
£2,000



A QUEEN ANNE TEA KETTLE. By JOHN STOCKAR, 1703
From the Collection of the late George A. Lockett, Esq.

£1,300

How of Edinburgh



A CHARLES I INKSTAND
By WILLIAM RAINBOW, 1630
Property of Michael Noble, Esq.
From the Collection of Sir John Noble, Bart.

£2,100 National Art Collections Fund and Presented to Plymouth



THE SUTTON CUP. Probably by ISAAC SUTTON, 1573
From the Collection of the late Sir Andrew Noble, Bart.



THE DRAKE CUP. By ABRAHAM GESSNER, Zurich, 1571
From the Collection of the late George A. Lockett, Esq.



AN EDWARD IV SPOON WITH WRITTEN KNOP, 1481
From the Collection of the late Colonel R. F. Ratcliff, C.M.G.

A P O L L O

alcoholic content only ; nor only a matter of taste. In that respect one would think that a sherry a hundred years old was not only "very extraordinary" but also "quite undrinkable." Perhaps that is why it was left on young Queen Victoria's table—untouched after the first sip; and perhaps, also, that was why Mr. Lawson was willing to give it away—if, indeed, it was his to give. But you see how a single item conjures up a page in social history. Let us look back to another one, the first catalogue of the year 1844, and with it another delightful picture of social England. It concerns "The elegant and costly Drawing Room Furniture" of a gentleman called "B. Goldshede, Esqre.," who it appears was giving up his house, 95, Piccadilly, or, as the catalogue has it, "quitting his residence and retiring to the country." From the purely business aspect this catalogue would hardly interest a living soul—auction room soul, I mean—for in it the penultimate item, Lot 76, fetched the highest price, and that was only fifty guineas, and had nothing to do with drawing-room furniture. But the perusal of the preceding 75 items conjured up a picture, a perfect "period piece," of which I cannot refrain from giving my version. I can see "B. Goldshede, Esqre," of whom I know nothing, as a rather adipose gentleman who had been something in the city and retired to the country for reasons of his own, perambulating his residence—his presumably plump "lady" tearfully hanging on his arm, on the day before the sale, giving their possessions one last sorrowful look—and there were four drawing-rooms to perambulate, the windows draped with beautiful yellow satin damask curtains, the floors covered with 77 yards of Brussels carpets. There was the "large gilt sofa with squab, four back cushions, three pillows covered to match." The *pièce de résistance* in one of the rooms was "a clock by Corniquet in an architectural case of Dresden porcelain, ornamented with beautiful figures of children and busts from Le Petit Trianon under a glass shade." That lot was surely flanked, on the mantelshelf, by "a pair of pitchers dark blue opal beautifully mounted in ormolu under glass shades." On another mantelshelf was a bust of Grisi in composition by Danton, and two bronze figures, one of Marsyas, the other of St. Paul. There were also two pianos, not to mention dozens of other items, including a mandoline and a microscope, for which I have no room ; but I must not omit the mention of pictures, amongst them a Watteau. Evidently Mr. Goldshede was a gentleman who could, and probably did, boast of his pretensions to culture and good taste. However, none of the seventy-five items came up to the 76th, which was "a handsome barouche by Busher," with C springs, yellow leather (yellow seems to have been his favourite colour) and plated mountings. The Watteau fetched only £6, though it was not lack of appreciation of Watteau, a "hangover" from the previous generation, that can have caused this slump, for only four years later the Marquess of Hertford was to pay one thousand guineas for a similar subject. I imagine it was, at bottom, a question of values. B. Goldshede, Esqre, knew less of Watteaus by Watteau than of Barouches by Busher, and at the bottom of this distinction in ignorance again lies the fact that he valued his Barouche, which the crowd could see and nudgingly point out to each other more than his pictures, which fewer would see and still fewer know how to judge.

And even to-day I venture to think that whilst the millionaire in pounds can solve the dilemma of, say, Rubens *versus* Rolls Royce by sporting both, millionaires in pence will plump for a Morris in preference to a Murillo.

If we were looking at an imagined "B. Goldshede, Esquire's" possessions with a supercilious and jaundiced eye, it was only to draw attention, with something like awe at the knowledgeable mind of the present-day collector as illustrated in the spoon on p. 37. This is, we learn, a "Writhen Knop"—nothing much to look at to the uninitiated, a thing of rare interest. In point of fact, its value is concentrated in the mark, the date letter "D" which stands for the year 1481, and thus make it "the only known spoon which can with certainty be ascribed to the reign of Edward IV." It is clear that in such cases value depends absolutely on objective knowledge and not on aesthetic sensibility. For example, the "Charles Ist inkstand, 5*1* in. high made by William Rainbow, 1630," a somewhat rickety and curiously designed-looking affair, obtains its interest from the fact that an acknowledged authority pronounces it to be "the earliest inkstand in English silver plate known to him." Connoisseur values of to-day have immeasurably been tightened up, have increasingly based upon cold, objective facts, demanding that the expert should possess positive knowledge rather than any feeling for beauty. There are cases, however, in which an *objet d'art* may represent a combination of all the virtues : indisputable genuineness ; considerable extrinsic value ; great historical interest, all added to fine craftsmanship and elegant design. All this is true of the lovely "Drake Cup" (see ill., p. 37). This cup, made in 1571 by Abraham Gessner, the famous goldsmith of Zurich, was sold at Christie's from the George A. Lockett collection in April, 1942, and purchased by the National Art Collections Fund and presented by its Chairman, Sir Robert Witt, to Lord Astor as Mayor of Plymouth "in recognition of the courage and fortitude shown by the citizens during enemy action by air raids and in view of Sir Francis Drake's close association with the City of Plymouth." Well may the report of the N.A.C.F. call this cup, which is in the form of a terrestrial globe, parcel-gilt and most delicately engraved with the map of the world as known in the XVIth century, "A noble work of Art," about which there are, it appears, two traditions. According to one, it belonged to Sir Francis Drake and was given to him by Queen Elizabeth on his return in 1579 in the *Golden Hind* for circumnavigating the globe ; the other is that he himself gave it, in 1582, to the Queen as a New Year's gift. The former account somehow appeals more to one's imagination. But whichever tradition may be the true one, with its just acquired new and weighty further associations, it will, in the eyes of posterity, have gained a value beyond all considerations of price. Antique furniture must ordinarily also rank among the *objets d'art* than can be objectively assessed, for it is no longer *furniture* in the utilitarian sense of the word, and takes, moreover, its value in aesthetic design less from the object itself than from the object in relation to its original environment.

It is not so with pictures, which the frame itself tends to make self-contained. Cold objective facts may also come into play : there are many purely scientific tests apart

(Continued on page 41)

C H R I S T I E ' S — S I N C E 1942

M. Harris & Sons

£1,050 (Pair)

£1,365 (Pair) A. Amor

Frank Partridge & Sons

£1,102 10s.



A SHERATON MARQUETRY COMMODE
From the Collection of the late J. Pierpoint Morgan, Esq.



A CHELSEA VASE
painted with Watteau
figures
*From the Collection of
Humphrey W. Cook, Esq.*

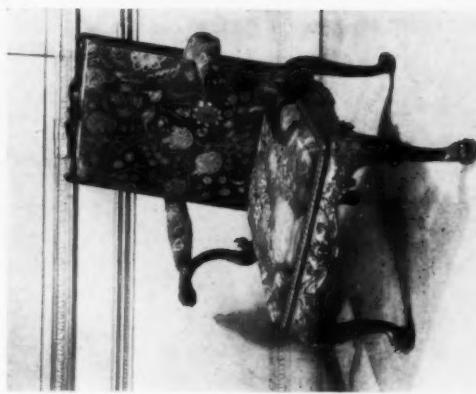
£1,680 (Pair)
M. Harris & Sons



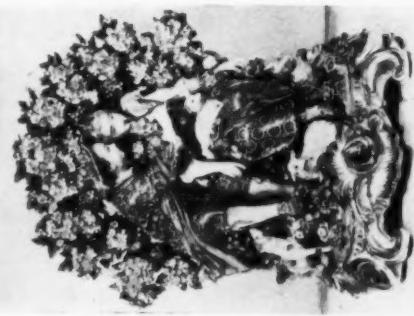
AN ENGLISH MARQUETRY COMMODE in the
French Taste
From the Collection of the late Major Eric A. Knight

Sir Edward Baron

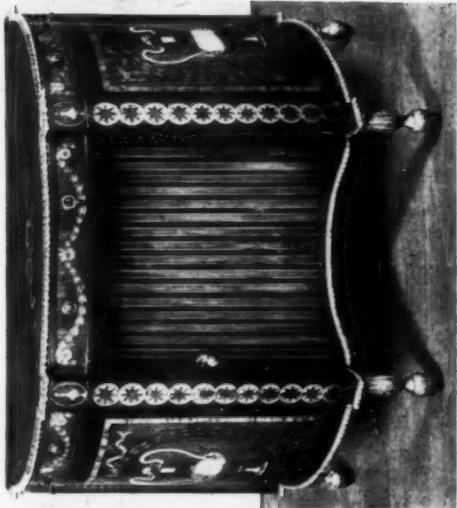
£945



CHIPPENDALE MAHOGANY ARM
CHAIR with Petit Point Needlework
From the Collection of the late Moss Harris, Esq.



THE MUSIC LESSON. A Chelsea
Figure
*From the Collection of the late
J. Pierpoint Morgan, Esq.*



AN ENGLISH MARQUETRY COMMODE
From the Collection of the late Moss Harris, Esq.

SOME RECOLLECTIONS OF ANTIQUE COLLECTING

BY LT. COL. SIDNEY G. GOLDSCHMIDT

THE exchange of anecdotes with fellow collectors, one of the by-products of collecting, is certainly an added interest. It has been described to me as "Swapping Lies," but in my view it is a case of Truth being Stranger than Fiction. In this connection the near relations of the collectors, the dealers, must not be left out of account as they have many strange, even romantic, tales to tell. As a matter of fact, the successful collector must be a dealer if only to a slight extent, and every dealer must be, if not a collector, an antiquarian, or at all events a connoisseur, as otherwise his opinion and the guarantee which he is bravely ready to give with every piece he sells, are worthless.

As I wrote in a previous article, there is hardly a transaction in the world of antique collecting that has not its story to tell.

As an outstanding example, there is the story of how one of the most interesting long-case clocks I ever owned came to me in singularly fortuitous circumstances, and left my possession in a way that I can only



Fig. II. HAN CHUNG-LE
Figure in tinted soapstone



Fig. I. LE TEE-KWAL, whose disembodied spirit took refuge in the body of a lame beggar
Figure in tinted soapstone

describe as a minor tragedy. It had taken up its abode in my office, and in the blitz of December 22, 1940, it went up in flames together with other irreplaceable specimens. The case was of oak veneered with oyster-shell walnut, it had a nine-inch dial, bolt and shutter maintaining movement, and a wooden pendulum with dead beat escapement. I cannot remember the provincial maker's name, but it was not one of the celebrated ones. Damage to antiques by enemy action at this date was not an insurable risk, so it was a total loss not only of its value to me, but also to the antique world. But its acquisition makes a story which may be found amusing.

A car-load of four dealers was returning to town after an unsuccessful visit to a country sale. Passing a house with the unmistakable signs of an auction (a row of empty cars and the usual white placards on the gate posts), they thought they might as well go in and see what was going on. They had just reached the crowded room where the selling was taking place when they heard the auctioneer say, "Only thirty shillings for the grand-

SOME RECOLLECTIONS OF ANTIQUE COLLECTING

father clock?" Thinking they could not go far wrong, at thirty-five shillings, one of them took up the bidding and the clock was knocked down to him for two pounds. It proved to be the gem described above, and to have what I think must have been a unique chiming movement on eight bells. The maker must, I imagine, have taken the village church bells as his model, because the clock bells were swung by being pulled by catgut cords just as in a belfry. I should like to hear if any of APOLLO readers has ever seen a similar chiming system. Of course I had to pay something like its real value, which was considerable, as it had to undergo the usual loathsome and quite illegal process of the "K.O." before it could be "claimed" by the man from whom I bought it, but I am not going to describe the series of transactions known as the "K.O."

Figure III in the December issue, the wardrobe with the glazed doors and the sham books, had proved, I presume, an unsaleable piece because, having been a folding bed, it had great depth from back to front. So I was able to buy it at a price that made it worth while to pay for its packing and shipping from Dublin. I light-heartedly had it made shallower by eight inches sliced off the back to bring it to reasonable dimensions. But I reckoned without one important factor. The weight of the glass doors when open, with the addition of the sham books, was too much for its balance and stability, so that when I opened the doors I had a narrow escape from having the whole thing down on my head. This had to be rectified by a small bar of lead fastened along the inside of the back. It has always stood in our spare bedroom, and on more than one occasion visitors have been late for breakfast through wandering about the room searching for the wardrobe they had noticed on arrival.

When I was in China in 1889 I bought the two tinted soapstone figures representing two of the eight immortals (*Pa Sien*) of Chinese mythology. As my wife did not consider them sufficiently decorative, they were put away and lay in their original teak cases for a quarter of a century. Then, on the outbreak of World War No. 1, they were recalled to my mind by the publication of the portraits of the German military and naval commanders Von Hindenburg and Von Tirpitz; their likeness to them cannot be missed. Figure I is Le Tee-Kwal who, after a period of disembodiment, failed to find his own body again and so took refuge in the body of a lame beggar, in which guise he finished his existence. He is usually depicted with a crutch and with the pilgrim's emblem of a gourd, sometimes with one foot on a crab or with a deer, the emblem of longevity. Von Tirpitz (Figure II) is Han Chung-Le, generally represented as a fat man with a bare belly. As they had become somewhat shaky, they required re-fixing on their stands, and went to London for repair. I had considerable difficulty in getting them back, as they roused so much interest because of their likeness that they became one of the chief attractions of the repairers' shop. I resisted all temptations to sell.

It took me a whole year to buy the Sheraton secretaire bookcase (Fig. II in the July issue of APOLLO) as it was to cost more than I could afford, but finally I decided I would have one more try to bring it nearer to my price. A friend was going to London and asked me for the names of some antique dealers he could visit. I told him of the secretaire bookcase, described its exact position in

the shop, and asked him to buy it as cheaply as possible, of course not exceeding the price at which it had been offered to me. I saw him on his return and asked him how he had fared. "Not so well," he replied. It seems he had, as he thought, handled the affair with consummate tact and diplomacy, exhibiting only a passing interest until he was just leaving the shop after about an hour and a half. Then he casually asked the price. The dealer, a wily old bird, studied the hieroglyphics on the price tickets for some moments in silence, and then, without warning, turned on my friend and asked, "Did Colonel Goldschmidt send you to enquire?"

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CHRISTIE'S—SINCE 1942. A DISCOURSE ON VALUES. (Continue from page 38)

from documentary evidence which can and ought to be applied satisfactorily; but in the last resort the beauty of a picture, its sole true value, is a matter of individual taste and sensibility. However beautiful a picture may be by reputation, its merits must remain hidden to those who cannot see and feel it. It needs no expert to tell that the pictures illustrated here, the Matteo di Siena, from the Pierpont Morgan Collection, and the Adriaen Isenbrant, from the Colonel Hill Collection, can no longer be viewed with the eyes of the generations for whom they were made; they are pure museum specimens of value only to the student of art history, unless one can find in them something which makes a personal appeal. On the other hand, the three portraits also reproduced have an immediate personal appeal, though in different degrees, and, one imagines, the very "pretty" painting, Romney's "Ariadne," will still have its widest circle of admirers. On the other hand, there is little doubt that the Van Goyen has, in spite of all changes in the theory and practice of art, still the appeal which it made when fresh from the artist's easel, whilst the picture by Stubbs, in spite of its curious "design," appeals to-day much as it did in the past mainly because Stubbs understood horses—at least standing still—and the subject here appeals to the sportsman.

There are other aspects in which Christie's do business without profit to themselves: I refer, of course, to their successful Charity Sales. During the last two years, for instance, they have held such sales for the "Red Cross and St. John," the "Aid to Russia," the "French in Great Britain," "The R.A.F. Benevolent," and other funds, without any charge whatsoever.

All this is enough to show how greatly "Christie's" have developed since they sold "Seven geese and three ganders. . . ."

It is gratifying to know that during the last two years the outstanding works of art coming into the market were secured for the National Collections of this country. Thus, for example, Constable's famous painting, "The Vale of Dedham," which was to have been sold by auction with the rest of the Neeld Collection, was withdrawn and sold privately to the National Gallery of Scotland, and the four beautiful panels by Giovanni di Paola da Siena, from the Pierpont Morgan Collection, were saved for the National Gallery, both with the help of the National Art-Collections Fund.

CHINESE ART (TENTH ARTICLE) JADE—I

BY VICTOR RIENAECKER

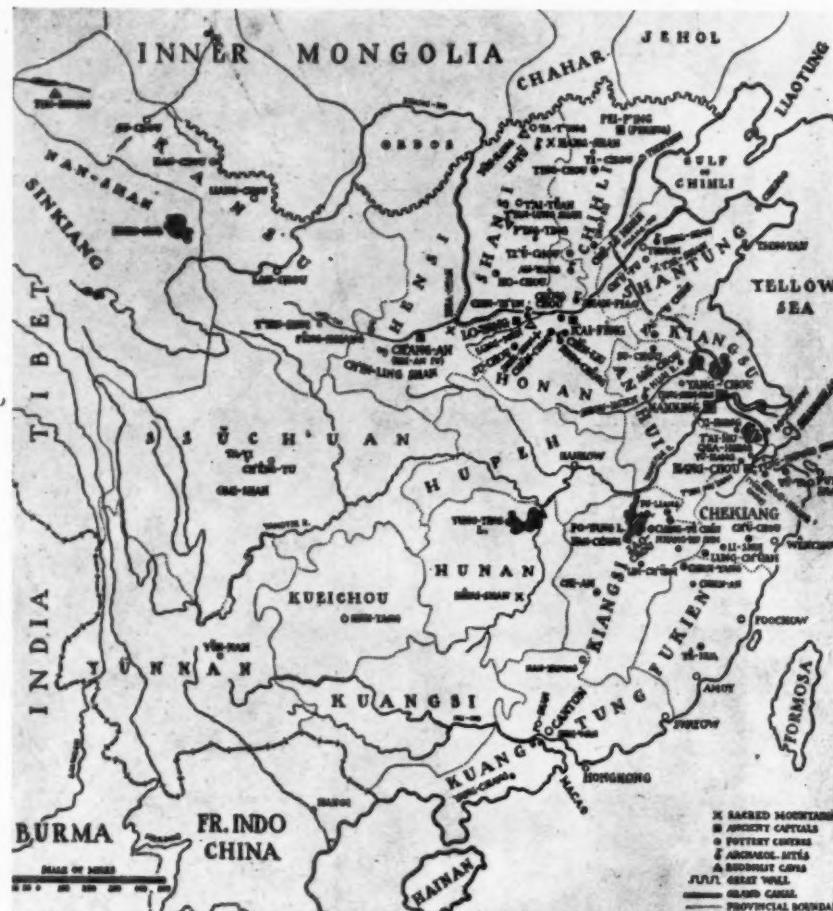
(The articles in this series commenced in APOLLO for December, 1943)

JADE is usually classified into three groups, viz.: (a) nephrites from Eastern Turkistan and Yarkand; (b) dark green jades, *pi yü*, found near Lake Baikal and west of Yunnan; and (c) emerald green jade, *fei tsui*, from Burma.¹ Under the heading "jade," two substances differing chemically are included, namely jadeite, composed of calcium of sodium and aluminium, and nephrite, composed of silicates of calcium and magnesium.

Jadeite is a French word, generally used for distinguishing a material of granular texture, differing from nephrite in its brilliant colour, greater hardness, and higher specific gravity. The colour of pure jadeite is stainless white and very closely resembles marble. Chinese merchants, for the purpose of their trade, distinguish some seven kinds of the mineral. The first quality is bright emerald green; the second a less vivid green; the third a dull, clouded green; the fourth a dark, opaque green; the fifth red, the sixth dull white; and the seventh vitreous white. Jadeite's most characteristic property is its exceptional tenacity, which can be tested by anyone who will try to break a piece of it. Most of the jadeite in the world comes from the Kachin Hills in North Burma.² There are three great centres for working it—Tawmaw, Hwéka, and Mamo. The green of jadeite is apple and emerald green; the green of nephrite grey-green or celadon green. Nearly all the jades of historic and ritual significance are nephrites; for the Burmese jadeite mines were not discovered until the more important epochs of Chinese creative art had closed.

In addition to the three above-mentioned categories of jade, there is a fourth category, viz.: (d) consisting of the indigenous nephrites of old China. In the *Shu King* or Book of History, a collection of very old documents which are the literary source for Chinese history, we are told that early jade excavations were made in Kiang-Si, in the former Province of Liang, part of the present Shen-si and Sz-Tchonan, as well as in the province of Yung, part of the present Shan-si and Kan-su. This last jade mine is also mentioned in the *Chou Li*.

The *Chou Li*, or Ritual of the Chou Dynasty, is the most important authority we possess on ceremonial jades. Sinologists are agreed that parts of earlier rituals, such as those of the Hsia (2357-1766 B.C.) and the Shang (1766-1123 B.C.), were incorporated in it. It seems reasonably certain that the *Chou Li* was compiled by the Duke of Chou, brother of the Emperor Wu (1122-1116 B.C.), and that the code, which is administrative and religious, was made public on the accession of the new dynasty and remained in force until its disappearance. The *Chou Li* gathered up and focused, as it were, all the ceremonial usages in vogue in the twelfth century B.C. Though it presents a detailed picture of the whole organization of the Chinese polity, civil and religious, it is impossible to give any complete account of



Reproduced by Courtesy of Stanley Charles Nott

the origins of the system set forth in this remarkable book.

In addition to the *Shu King* and the *Chou Li*, the principal sources bearing on the ceremonial usage of jade are contained in the *Li ki*, and the *I li*. Of the *Chou Li* we possess the excellent translation by Edouard Biot which, as Berthold Laufer says, is "a monument of stupendous and sagacious erudition and remains the only work of Chinese literature heretofore translated into any foreign language with a complete rendering of all commentaries." It is a state handbook expounding in minutest detail the complex organism of the governmental institutes of the Chou Emperors. Laufer considers it probable that "the book has been touched and worked over, perhaps also interpolated as the *Li Ki*, under the Han editorship (206 B.C.-A.D. 220); but substantially and virtually, it is the property of the Chou time."³ The Han commentators were unable to explain many passages in it intelligently, because the Chou culture had perished before the hatred and persecution of the succeeding Ts'in (255-206 B.C.), and, as we know, quite wrongly interpreted most of the ceremonial utensils of the Chou.

The two most important centres for acquiring jade were Lan-t'ien and Feng Siang, both near the Imperial Capital. It is from these two places that most of the early symbolic jades must

CHINESE ART—JADE

have emanated; for, roughly speaking, the finds of jade were at that time confined to the Shen-si and Shan-si districts and the environs of the town of Si-nan-fu, at one time capital of the Chou Empire. These localities formed the cradle of Chinese civilization in the third millennium B.C.

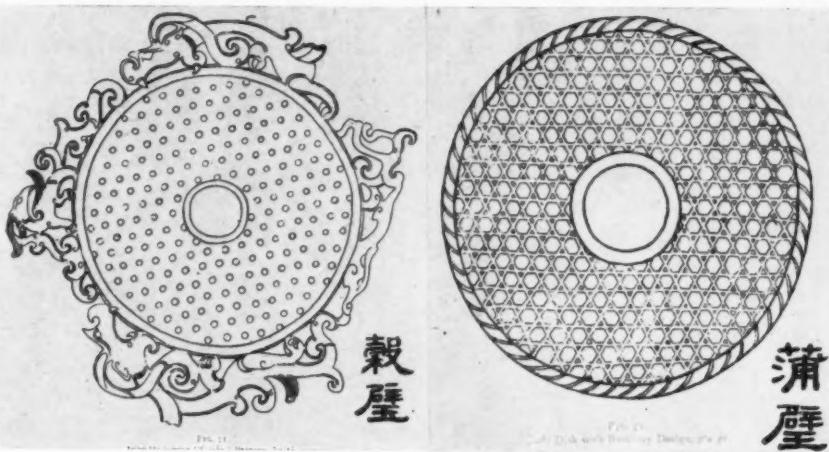
The colour and quality of early jades differed from those of the later jades of Chinese Turkestan. The indigenous material quarried in Shang, Chou, and Han days was brown, black, yellow, white, cream, or grey-green. The shades of yellow, brown and brownish-red, as well as green, are the result of varying proportions of oxide of iron. The green of nephrite seems always to be due to iron. Many people have made analyses from time to time, but in none of the nephrites has any chromium been detected, although the apple-green spots in jadeite are due to chromium. It is thought that small specks of chromite or chrome-iron-ore gradually give off the chromium oxide by weathering, and so permeate and stain the surrounding white jadeite. The sombre green and blue colour of some jadeite is, however, due to iron.

The old indigenous jade had no real translucency, and the workers sometimes tried to get an artificial translucency by cutting the material into very thin slices. This was specially the case with some *pi*, the flat circle with a hole in the centre, probably used in the ceremonial worship of heaven. In the case of *ts'ung*, a tube open at each end in the form of a circle within a square, it did not seem to matter whether the objects were translucent or not, and many of the early *ts'ung* are entirely deficient in this quality, as, indeed, are the early ritual vessels.

It is, of course, difficult to form any idea of what these native jades were like when first quarried. Most of the known specimens have been buried for a long period; and, although jade is naturally hard, it is subject to considerable changes in structure and colour from the effects of underground water and other causes. It could become transformed into silicate of magnesium (talc) and into calcium carbonate through excess of carbonic acid in the water in which it had lain for centuries. And sometimes, through the action of sesqui-oxide of iron, it would turn to yellow ochre and dark brown. Without resorting to the ugly explanation of coloration by corpse blood, it is obvious that by prolonged burial in the yellow loess of China the original colour of jade would be changed.

Jade is usually found in company with serpentine;⁴ and some of the objects of the Chou ritual are of serpentine.⁵

It is difficult to state accurately when the supply of indigenous jade gave out in China, but probably in late Chou days travellers from the West brought jade stones (*yü-shih*) to China. Rémusat, quoting a Chinese author of 200 B.C., alludes to a piece of jade coming from the Ch'ung mountain. He says that baking it three times in a furnace for twenty-four hours did not affect its colour or sheen, which would indicate that Khotan was supplying jade to China in the third century B.C. It is known that Khotan was open to Chinese trade in the reign of the Emperor Wu ti (140–87 B.C.), for the Annals of the Former Hans record that the first embassy from Yu t'ien was received by this ruler, who conferred jade tokens of investiture upon the King of Khotan. It is not, however, until the days of the later Hans, in the first century A.D., that Yu t'ien became of such great importance to the Chinese that they sent an army to conquer it and establish a Chinese garrison in that State (A.D. 73). In A.D. 127, according to the Annals, Khotan renewed its allegiance, and two years later a tribute-bearing embassy travelled to the Imperial Court. Embassies from Khotan to the Later Hans are mentioned in A.D. 202 and 220, and again during the period of the Three Kingdoms (A.D. 220–264) and the Tsin dynasties (A.D. 265–419). The pilgrim, Fa Hsien, who reached Khotan about A.D. 400, speaks of the flourishing condition of Buddhism, the myriad monks, the spring processions of sacred images, and the houses of the people



JADE DISKS. CHOU PERIOD
Ku pi with "grain" pattern. P'u pi with "basket" pattern

throughout the country standing apart like (separate) stars. In T'ang annals we read of the jade-bearing river of Khotan, and are told that the people used to discover the precious stone in it by observing the spots where the reflection of the moonlight was strongest.

In the T'ao Shuo, Khotan is called the Kingdom of Jade. There is also mention that "the cups (*chan*) of the ancient Hsia dynasty (2205–1766 B.C.) were made of carved jade." This book states that "Yarkand is a walled city of the Mohammedan country," and that "in its territory there is a river in which are found jade stones, the largest the size of big round dishes . . . the smallest the size of a fist or chestnut. . . . Snow-white, king-fisher-green, beeswax-yellow, vermilion-red, and inky-black are all considered valuable, but the most difficult to get are those of mutton fat with red spots and others bright green as spinach with gold stars shining through."⁶ The author of this celebrated book on the ceramic wares of China further tells us that a Mohammedan wading in the river when he comes to a jade stone knows it by the touch of his foot and stoops down to pick it up. As he does so a soldier on the bank strikes a gong. An official then makes a red mark against the jade fisher's name, and when he comes to the shore he is required to surrender as many pieces of jade as there are marks against his name. The Chinese distinguished sharply between river jade or boulder jade, and mountain jade or quarried jade. The former, being far harder, was considered more valuable.

The early Chinese believed that jade had an immortality of its own and was impervious to decay. What differentiates the popular position of jade in Chinese culture is the fact that while other peoples used jade, for them it has no significance greater or even as great as gold or pearls. For the Chinese, however, there was no substance nobler than jade, purer, more durable, more pre-eminently suitable for the fashioning of religious emblems and the embodiment of dogma. Around jade, the whole body of early Chinese civilization crystallized. And yet they were not its original discoverers or users; for the Babylonians made soul cylinders of jade; and Professor Elliott Smith believes that the Turkestan jade mountains and rivers were first worked by miners from Mesopotamia who, passing on legends about the magical qualities of jade, infected the Chinese with their beliefs.

Jade was dug and worked in many parts of Europe. Hatchets have been found in Switzerland, nephrite celts in South Italy and France, Germany, Dalmatia and Hungary. Jade celts, too, were discovered by Schliemann at Hissarlik; but only by the Chinese has jade been made the nucleus and the shrine of a civilization—although its use was distributed in Turkestan, Persia, Siberia, India, Lake Baikal, and Japan. In a general way, jade was prized by most Asiatic peoples. According to Professor Smith, from the third millennium B.C., jade mines on the S.E. of the Caspian were exploited and contact was established between the Chinese and the Babylonians, the Elamites, and the population of Turkestan. But however early these contacts, assumed or

established, it was the Chinese who made jade particularly and fundamentally their own, embodying in it their traditions, their religion, their administrative system. They may have derived their belief in the life-giving properties of jade from the Elamites, or have come to attach a magical value to its presence from the Babylonian miners, but for neither of these people was it the vehicle of supernatural beliefs, and, penetrate as far back as we may into pre-history, we cannot find a time in China in which jade was not used for religious purposes.

It is always well to remember that the Chinese commentators attempted to render an account of the appearance of ceremonial and other antiquarian objects either founded upon oral traditions, or upon hearsay, or, in many cases, they are reconstructions evolved from their own minds. But, only rarely, were their comments based upon direct knowledge of the objects themselves. For instance, references to the *ku pi* and *p'u pi*, i.e., jade discs with "grain" and "rush" pattern, in the ancient Chinese texts

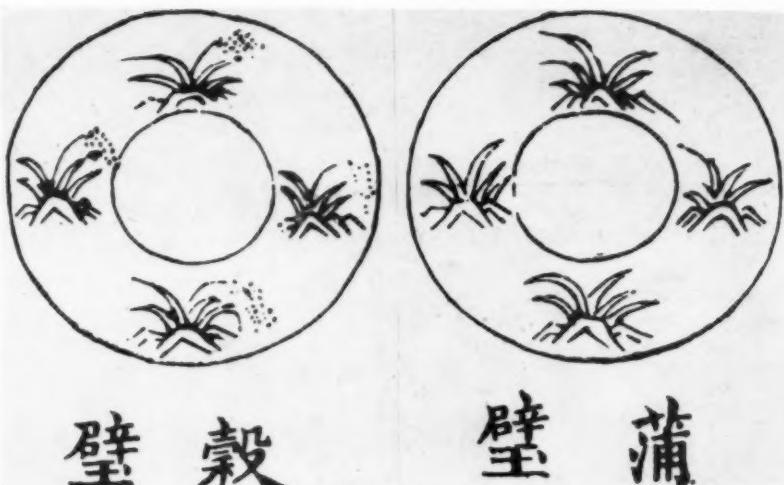
are invariably brief and laconic, never wasting a word on the description of objects then known to everybody. They simply gave the names of the objects, without further details; so there was plenty of scope for later commentators to draw upon their imagination. It was not, therefore, unreasonable to describe the jade discs *ku* with a bunch of cereals, and those called *p'u* with a design of rushes engraved on them. The Sung (A.D. 960-1280) artists thus accepted this comment, and, as Laufer says, "quite characteristic of the pictorial tendency of their time, reconstructed those discs by drawings with realistic representations of the respective plants." For about two thousand years, the Chinese groped in the dark regarding the true nature of these discs. We now know that the realistic Sung designs never existed in the Chou period, but that the *ku* discs were covered with concentric rows of raised dots, an ornament called "grain," and that the *p'u* discs were decorated with a mat impression of hexagons, the pattern receiving its name from a rush-mat.

Furthermore, a distinction should always be made between the wording of the ancient texts and the later utterances of commentators, because their thoughts are "usually afterthoughts, reflections, adjustments, compromises, evasions."⁷ It depends largely upon the length of time which separated the editor from the original; and it must be remembered that the world of the Chou was little known to the Han scholars.

Yet another factor needs to be borne in mind. Is the Chinese language really the clear and logical structure that a certain school of philologists has supposed, if the Chinese themselves, and even their best scholars of the Han period, were liable to misunderstand their ancient classical texts step for step? What is the cause of these misunderstandings? Laufer considers it is not far to seek, if one is "initiated into the ethnological mode of thinking." It is unjust to brand the Chinese with reproach in this matter, and to expose their working-methods to unfair criticism.

What happened in China was the influence of a subconscious element that has dominated the cultural life of all peoples of the globe from the dim beginnings of mankind until the present day. "It is the prevailing tendency of the human mind to explain the reason of existing customs and traditions, and to seek, with the advance of individual conscious reasoning, for rational theories of phenomena purely emotional and ethical at the outset. This method results in a new association of ideas which has nothing in common with the origin of the notion in question, and may be the outcome of pure speculation. In China, where the passion for systematizing was always strong in the minds of individual thinkers, the effect of this mental process was more liable to rise to the surface than in smaller communities tied by a greater uniformity of tribal thoughts. For this reason, the Chinese offer the best material for a study of the psychological foundations of ethical phenomena."

The errors in the interpretation of ancient customs and beliefs committed by Chinese commentators and editors, their failure to



JADE DISKS. SUNG PERIOD
Ku pi with "grain" pattern. *P'u pi* with "rush" pattern

reconstruct the past correctly, and their imaginative productions of ancient artistic designs, never existing in antiquity, are not logical blunders to be imputed to their intellectual make-up, but emanations of their psychical constitution evolved from a new process of association. The problem moves on purely psychological, not on mental lines. For instance, the trend of thought in the Chou period was symbolic, swayed by impressions and sentiments received from celestial and cosmic aspects of the universe, and found expression in geometrical representations, so much so that Chou art can best be described by the two words "symbolic" and "geometric," or, as geometric symbolism. Thus, round raised dots or knobs were suggestive, on mere emotional grounds, of a heap of grain-seeds. But this mode of observation was entirely foreign to subsequent generations who, reflecting on the peculiar traits of the Chou culture, could but conceive of a realistic representation of grain as a living plant. And the Sung artists, with their love for naturalistic designs, took possession of this convention and instilled it with life, transforming a symbolic representation by their imagination into an entirely new motive bearing no resemblance to the original of the Chou period.

This instance is by no means unique. The same kind of misrepresentations, reflections and afterthoughts about artistic motives, customs, habits, traditions, social conventions, moral principles, etc., have arisen everywhere among mankind. But, whereas in other cultures it is not always easy to unravel the mystery of their development, the long history of China and the vast stores of her literary and artistic wealth allow us to peep behind the scene and grasp the human and psychic forces which have produced such transformations of thought. It must, therefore, remain one of the principal endeavours of the student of Chinese art to penetrate into the psychical basis of motives, not only because this procedure will furnish most valuable contributions to the psychology of the Chinese, but will also result in a more accurate understanding of the history of the motive itself. Thus he must recognize the nature-loving spirit of the impressionistic Sung artists in order to appreciate their naturalistic versions of cereals and rushes on the Chou discs of jade. He will then perceive that the Sung version of these motives could not possibly have been the versions of the world and life conceptions of the Chou period. The power of the Ts'in Emperor, Shih Huang-ti (d. 210 B.C.), had effectively broken the ritualistic culture of the Chou, and only a few remains and ruins of it were exhumed by the revivalistic activity of the Han, "a movement of great earnestness and deep honesty of intention."⁸ Thus there is a basis for a judgment upon the thoughts and beliefs of the Han and later commentators, upon whose foundations the art-historians, art-critics and compilers of art-catalogues of the Sung period built. By joining link to link and carefully noting each tradition, he may finally trace accurately the line of development of

(Continued on page 54)

OLD ENGLISH GLASS CANDLESTICKS

BY G. BERNARD HUGHES, F.R.S.A.

FOR sheer beauty beneath the candle's soft mellow flame, old English glass candlesticks have no rival. They scintillated first upon aristocratic tables during the Carolean age of candlelight, as competitors of the imported heavy rock-crystal candlesticks fashionable since the days of the first Charles. Until Ravenscroft gave flint glass to the world, they were costly *objets d'art*, and few specimens have survived.

cleared, was cloudy and tinged slightly with blue. The foot was large, spreading and conical to balance the candlestick, and its edge was not folded. Blown candlesticks are sometimes found with small feet, suggesting that they were designed for use with massive metal stands. The socket flared into a saucer-shaped sconce to catch wax candle drips.

The candle's soft, mellow flame flickered above



The stem combines acorn, collar, tear knob and multiple collar; domed and circular ridged foot with plain socket and folded lip—1720

A true Silesian stem with tear drops at each end; verticle ridged, domed and folded foot; plain socket with expanded rim. 1730

Knopped air-twist stem. Foot and socket pressed into vertical ridges; socket lip expanded into a sconce. 1745

The hollow blown candlesticks made during the later years of the Restoration represent the beginning of an almost independent evolution in the world of table glass, lasting for a century and a half. Rather than follow drinking glass stem-forms they developed according to the shapes of contemporary designs in candlesticks of silver, brass and pottery, plain and graceful in outline, but of substantial structure.

Makers of glass candlesticks in 1680 followed the old Venetian method of blowing them entirely hollow from socket to foot, but so fragile was the metal that transport problems caused abandonment of manufacture within the decade. Having no place for the pontil, the blown candlestick, whilst being finished, had to be gripped around the stem; the marks of the tool used can generally be detected. At this time metal had not been entirely

candlesticks of flint glass from 1685. For the next thirty years their solid stems usually followed the simple baluster form, the broad part being immediately below the long socket. Stems were short and heavy, for the simple baluster is attractive only when short. Sometimes a true baluster was placed above an inverted baluster to make a taller stem. Surmounting the baluster stems of the XVIIth century were plain, deep, wrythen sockets, seldom found elsewhere. Plain sockets with rolled rims appeared early in Queen Anne's reign, sometimes pressed in Venetian fashion.

The Hanoverian influence on English glass caused candlestick stems to become gradually lighter and more refined in appearance, eventually developing into a mere series of knobs during the cut-glass period. Collar knobs on stems appeared after 1715. The first Georgian

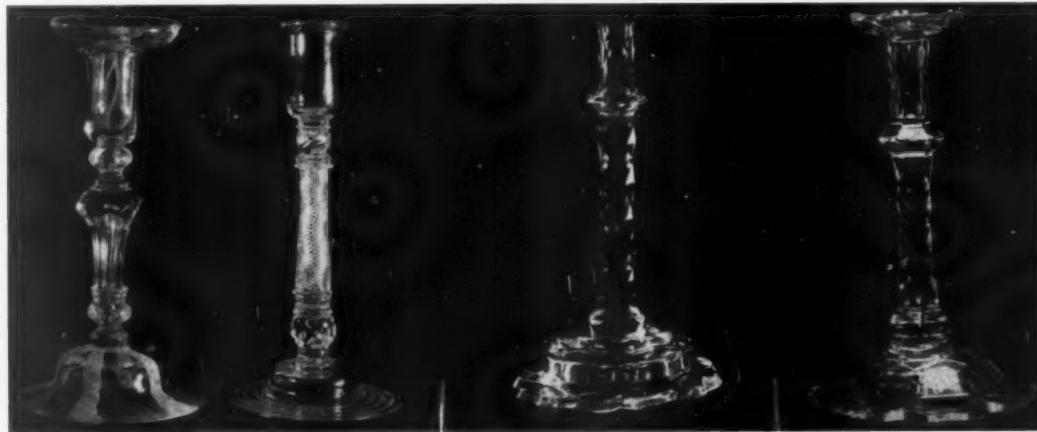
A P O L L O

sockets were plain, rolled, with folded lips. Occasionally they were ridged. During the 1720's, sockets slowly expanded into saucer or sconce shape, similar to the Carolean blown candlesticks. Detachable sconces, removable for easy cleaning and more spacious than the fixed variety, were evolved early in the 1730's, but their great days began with cut glass. Scalloped rims followed hard on this innovation, growing gradually wider until about 1760.

The German followers of George I made fashionable the rococo style of decoration and candlestick stems tended to become elaborated. For more than thirty years shouldered or trumpet-shaped Silesian stems held the field. They were made in several varieties with four or five corners, occasionally more, bossed or plain, with stems fluted to correspond. Sometimes Silesian stems set inversely upon one another are found. Similar stems moulded in spiral ribs were contemporary throughout the Silesian period. Tear knobs with multiple rings

prevent table surfaces being scratched. Domed feet are seldom symmetrical as they were made by hand. Early domes, high and expansive, were made in several contemporary forms until 1750; sloping domes; semi-globular domes; square domes. Until 1730 all are found with pressed radial ribs or vertical ridges, a legacy from the Venetian school. The flat, spreading edge of some early domed feet are decorated with concentric rings.

Internal twisted decoration appeared in candlestick stems somewhere around 1730. First came spirals of air lines, developed from the neatly arranged clusters of small tears found in the thick base of many of the sockets supported by Silesian stems. To the glass trade of the period they were known as "wormed candlesticks." Plain air-spirals decorated candlestick stems until 1760, early specimens being rather crude with tear balls and multiple rings at each end. But when perfection was



Shouldered stem with multiple rings and tear knob above; plain domed and folded foot, collar and tear knob below plain socket, with folded lip and loose sconce. 1740

Air-twist stem between rings and tear knobs on domed and circular ridged foot. 1750

Taper stick with faceted stem and socket; sliced domed foot with scalloped rim. 1750

Knopped and faceted stem on domed foot. The scalloped rim of the loose sconces follows the form of the foot. 1760

usually appear at each end of these stems until 1740, when cutting began to adorn the scene. Silesian stems were then adapted to the new fashion, flat vertical fluting usually being combined with flat diamond facets; but few seem to have survived.

Until 1730 Silesian stems were combined with sockets ribbed vertically; plain sockets should be dated after 1730, and cut sockets and sconces after 1740. Socket lips were either folded or slightly dished to take wax drips. As the quality of candle wax improved with the passing of years, candles themselves became thinner. The result was that early sockets are longer in proportion to the height of the stick and more capacious than those made after 1740.

Feet of old English glass candlesticks varied little until 1750. Carolean blown conical feet were succeeded by domed feet, with edges folded back on themselves for nearly half an inch to give additional strength. Folded feet were rarely made after 1750. There was a rough pontil mark on the underside which the dome lifted to

eventually reached by 1750, elaborate twists were preferred. The knopped air-twist was in fashion then, silver and mercury spirals achieving simultaneous popularity.

Opaque cotton-white and coloured enamel glass, twisted spirally inside the stems, belong to the years between 1747 and 1780. Cotton-white was never mixed with colours in the stem until after 1760, and the white did not precede the coloured as is generally supposed. The fault of most British opaque-twisted stems is their rigidity of outline. The earliest is the broad, tape-like spiral. Opaque white glass candlesticks of Bristol manufacture in emulation of Battersea enamel, are found with plain or wrythen stems decorated with coloured floral sprays.

During the spiral stem period feet were still domed and had a plain, flat wide edge advertised as "the spreading dome." Sockets still remained plain and later examples had undecorated saucer-shaped or scalloped sconces.

About 1755 appeared those rare candlesticks with

OLD ENGLISH GLASS CANDLESTICKS



Heavy candlesticks with moulded urn-shaped stems, thick square feet, and plain sockets with loose sconces. Made in Ireland. Early 1800

stems of classical column form. Their comparatively plain and slightly tapering stems were sometimes fluted, but without knobs or mouldings. Cutting was quite flat and consisted chiefly of a diamond pattern. They were supported on high domed feet with terraced or stepped rims, advertised at this time as Norwegian feet. This foot is sometimes found on moulded stems of earlier periods.

Glass candlesticks were not advertised in newspapers until the advent of cut stems, seldom made until 1740 when cutting appeared on scone, socket, stem and foot. The first to be advertised were, according to Buckley, the "diamond cut and scalloped candlesticks," announced in 1742 by Jerom Johnson. Early diamond-faceted stems were of baluster or double baluster form, but it was on the loose scone that cutting first appeared in the form of scallops. This was shortly followed by cutting on sockets and feet. Then scones had their surfaces cut in flat, diamond facets or in scale pattern. By 1770 diamond facets on glass candlestick stems were combined with plain vertical fluting. Five years later fluting alone started a ten-year career of popularity.

High domed feet with flat, medium-wide edges, were frequently used with cut stems from 1740 to 1760. These flat foot-rims were often scalloped or sliced to harmonise with socket and scone. Insteps were also cut in large relief diamonds, plain double cut, and in several curvilinear motifs, hence the revival of the plain moulded dome to give a fuller cutting ground. From about 1795 the pontil mark was ground off, leaving a smooth depression.

One very common type of candlestick, Irish in origin, has the lower part of its stem in the form of an inverted cone, moulded in a fluted design, usually with a loose scalloped scone, and supported by a thick square pressed-glass foot. Stems decorated with convex diamonds belong to the last quarter of the XVIIIth century; diamond cut stems and sockets, with circular star-cut feet were a Regency development of the XIXth century.

Throughout the cut-glass period, candlestick sockets were supplied with saucer-shaped sconces having scalloped rims. A metal spike replaced the socket on exceptionally large candlesticks, particularly those meant for altar use. A spreading glass flange was sometimes fitted on or below the socket

base, to hold a two-foot high glass shade. These were made early in the reign of George I, but failed to reach popularity until candlestick stems were cut. They were used extensively in halls and other draughty places, and church candlesticks were almost invariably fitted with them. The flanges had a secondary use after 1768 when they were used for the suspension of lustre drops.

Miniature glass candlesticks, five to six inches high, with narrow sockets often without the folded rim, appeared early in the XVIIIth century, following all the characteristics of glass candlesticks proper. At first known as tobacco candlesticks, they were used by smokers, being easy to lift and carry in the days when friction matches were unknown. Specially refined candles, costing half a crown each, were sold specially for lighting tobacco. From 1740 they were known as tea-candlesticks or taper-sticks and were used on the tea-table, side-table, or on gilt stands placed about the room. Card-tables were dished at the corners for the reception of taper-sticks, for it must be remembered that candlelight was the usual method of illumination until far into the reign of George III.

Simple glass candlesticks with cut, plain or twisted stems became less common after the appearance of girandoles or vase candlesticks in 1766. These were elaborate cut-glass affairs holding one or more candles

(Continued on page 48)



Bristol glass candlestick with plain tapered stem ringed at each end, domed foot and socket with folded lip. Decorated with coloured floral sprays. 1765

THE PROBLEMS OF WAR PICTURES

THAT there are few if any great paintings that have war for their subject-matter is hardly as surprising as it may seem at first thought. Second thoughts reveal a host of reasons for it.

Whatever else war may mean it signifies action between opposing forces and painting is an art of space in which movement of any kind can only be suggested, implied. Therefore, the most a realistic picture can do is to produce in the spectator, and especially the modern one, an effect similar to that of a cinematographer's "still." The action is of necessity therefore an arrested one and looks it. Now that we have the film cameramen it is clear that we no longer have any use for realistic drawings or paintings of war in action. The cameramen can get into the thick of any mêlée and, moreover so closely that even if they themselves have—like soldiers with their lives—to pay for their courage, the "picture" is safe if their camera can be recovered. Obviously in this sense the artist is *hors de concours*. But he is also in that state in the other old and honourable sense; he is above competing with the camera. The camera, being a machine, cannot select, cannot place emphasis, where emphasis is needed, cannot suppress or subordinate the irrelevant. That, in cinematography, has to be done, as far as possible, by "cutting," an operation which very nearly brings or can bring the film to the line of fine art, for the artist himself establishes his quality at least as much by what he leaves out as by that which he puts in.

This all signifies that the best apparently realistic war paintings cannot in truth be realistic, but must constitute a compromise between fact and fiction. But even the most reliable and conscientious eye-witness has other difficulties to contend with if he is only to represent what he has seen with his own eyes. Some of these difficulties are purely mechanical. He may, for example, find himself so placed that he cannot see what is going on except at such a distance that the nicer details are invisible, and even so his vision may at any moment be obscured by the intervention of some movement in the near foreground in front of his vision; or at perhaps the crucial moment he himself may be compelled to get out of the way. The artist therefore will be the more convincing in his records of war the less he pretends to a realism which of its nature must be fictitious. For the contemporary artist there is the further difficulty that modern warfare is not spectacular except perhaps at night time as a kind of display of fire-works—searchlights, Verey-lights, tracer bullets, bomb-burst and conflagrations; but how from the pictorial or rather picturesque point of view do *Tanks* in action compare with, say, *The Charge of the Light Brigade*? Not at all.

Further to add to the artists' difficulties—even if he is desired to celebrate a famous victory in paint; there is the fact that victories and defeats are in action hardly distinguishable unless one can see the inconspicuous differences in uniforms or markings.

It will be seen, therefore, that the artist has only three alternatives: (1) He can produce documentary illustrations which must be confined to representations of objects or persons that are not in violent action. Such illustrations may be treated realistically or diagrammatically, and in any case purely objectively. (2) He can produce idealistic pictures, devoid of documentary value and

serving the purpose of decoration. (3) He can produce purely personal impressions or "reactions" to his experiences of war.

Our official war artists have had the unusual privilege of *carte blanche* commissions, not only as regards choice of subject-matter, but also as regards treatment. Whether the *carte blanche* was quite such a good thing as it appears at first sight may perhaps be questioned. The first of the above-mentioned alternatives would, we think, be better served if the documentary stuff had been carefully planned, with detailed terms of reference to guide the artists, and with a view to the future use that was to be made of the works. The second alternative also presupposes foreknowledge of future use, either for purposes of mural decoration or of book illustration. Even for war museum purposes guidance seems to us better than *carte blanche*. Limitations imposed from outside tend to spur the artist to greater effort rather than to quench his ardour.

The third alternative which concerns personal reactions and in which category Callot's, Goya's, Wiertz's and Verestchagin's works must be reckoned, are only likely to produce great works if their authors have commensurate minds. That is another problem, which has since been complicated.

OLD ENGLISH GLASS CANDLESTICKS

(Continued from page 47)

and very fashionable in large establishments. According to Buckley they were first advertised in 1766 by Haedy of Bath and London. Thenceforth they were extensively advertised, eventually to the exclusion of candlesticks.

Their pineapple and inverted cone-shaped stems were thick enough to be fluted and cut with deep convex diamonds. At first feet were circular and flat; by 1780 they became low domed and elaborately embellished with almost every type of cutting. Later girandoles were supported by a square pressed-glass foot. The early cylindrical socket plain and without a sconce, gave way to a socket urn-shaped in form with a capacious saucer-shaped sconce, cut to match the foot. This widened sconce gave way to one with a turned-over edge, following the outline of the foot below, cut to match, and ultimately achieving the same diameter. Both dished and overhanging sconces had lustres hanging from their rims, flat and pear-shaped in earlier girandoles, afterwards longer and more attenuated.

Below the socket was a flange which in most cases held a radiating glass tray, scalloped at first, then cut to match foot below and sconce above, and draped with a fringe of pendent lustres. The wide sconce effectively prevented this glass disc from being removed. Girandoles were in the height of fashion around 1790, when both cut and moulded forms were available; delicately cut specimens ante-dating those of more elaborate cutting. By 1820 they had become most elaborate affairs with classical vase stems and ponderous square moulded plinths. With loss of beauty in design, out flickered that candle-lighted world in which candlesticks of glass heard tales told in jolly comradeship over the wine, late into the night, until the host, rising with candle held high above his head, looked down on the company as a sign of dismissal and sent them to bed.

WORCESTER FIGURES

BY H. BOSWELL LANCASTER
F.R.S.A.

I suppose there has been more research, conjecture and controversy over the identification of the mysterious Worcester figures than over any other ceramic problem.

The first conclusion, that no figures were ever made at Worcester, was altered on the publication in 1899 of *Passages From the Diary of Mrs. Philip Lybbe Powys*, in which the lady states, after a visit to the Worcester factory in 1771, "they make the china ornamental figures," and adds particulars. Now it is generally acknowledged that figures were made at Worcester and the matter resolves into the question of identification.

The late Mr. Hurlbutt in his book, *Bow Porcelain*, page 17, admits (speaking of the movement of workmen from Chelsea to Bow and Worcester after 1765) "it is possible that a Chelsea figure maker started making figures there about them"; but he disputes the attribution of the well-known Gardner figures to Worcester and claims them for Bow.

In the *New Chaffers Marks and Monograms* reference is made to an earlier edition in which "Attention was drawn to the strong evidence of figures and groups having been made at the Worcester factory, and some figures bearing the crescent mark which had been previously ascribed to Bow on the assumption that the modelling of groups and figures was unknown at Worcester, were, after considerable discussion between Mr. Dyson Perrins and the Editor of Chaffers, reclassified as Worcester." In the same paragraph, page 785, reference is made to "A pair of candlesticks with groups representing Autumn and Winter in the Dyson Perrins collection marked, the one with a crescent, and its companion with the 'Dresden' crossed swords, a mark which is often seen on Worcester china, but never, within the Editor's experience, on Bow."

Mr. Jewitt, in his *Ceramic Art of Great Britain*, appears to avoid any mention of figure-making at Worcester. It is also remarkable that, when the present writer visited the Worcester works some years ago, not one figure was to be seen in the collection housed in the factory.

The most informative and important contribution to this argument about Worcester figure identification was given by Mr. William King, in an article published in 1923.



Fig. II. Earliest period of "Bow" FIGURE IN THEATRICAL COSTUME, uncoloured

The article is illustrated with a coloured plate showing three figures and two pictures in black and white—five figures in all. The gardener and his lady, a male and a female figure in oriental costume—all on flat stands—and another gardener figure, backed by bocage, and on a scroll base with four feet. The last-named the property of Mr. Dyson Perrins.

My excuse for reopening the matter is that I now introduce a figure recently discovered by Mr. Ernest Allman (Fig. I), a figure bearing a great resemblance, in part to the oriental figure, and in part to the last-mentioned gardener.

The figure is 8½ in. in height, the base 4 in. wide, and 1½ in. in height. This roccoco base is very similar to that shown by Mr. King, though decorated in blue and gold instead of pink and gold. The level top of the base is ornamented with bunches of leaves and flowers.

This female figure wears a long ermine-lined cloak of a colour resembling crimson-lake, her hair drawn back under a gold bandeau, with a flowing yellow scarf or veil. Over a drawn white undergarment she wears a long fringed tunic with a coatee of the colour of her cloak, with white reserves outlined in turquoise with flower decoration. The skirt of the tunic is dark blue with white reserves doubly outlined in gold and centred with turquoise-blue enamel. A skirt of yellow, red and blue stripes covers red-fringed trousers of turquoise-blue. Gamboge shoes complete this colourful costume, which is freely gilded. There is no mark and the base is glazed all over, solid and without any hole.

Comparing this newly discovered figure with those shown in Mr. King's article, there are several points in common. The brilliant turquoise-blue spots in enamel; the striped skirt resembling the striped breeches; and the gamboge (the best name I can give to the colour) of the shoes in three cases. Other points of resemblance are the ermine-lined cloak and the fringed appearance of the reserve edges, made of many tiny straight lines. There is, however, no bocage behind this female figure, a feature of the gardener in Mr. King's second illustration. There is a slight fire-crack under the base, and Mr. King writes that "the base of the South Kensington gardener and the under-side of his companion's basket are marred by fire-cracks."

One small point occurs to me which may or may not have significance. It is the similarity of feature and the inhuman quality of expression. The gardener and his

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Fig. I. FIGURE IN THEATRICAL COSTUME recently discovered by Mr. Ernest Allman

THE LONDON GALLERIES—FURNITURE

BY JOHN ELTON

LONDON is still unsurpassed as a centre of display and market place for fine and applied arts, and to look through the galleries of this city is to survey fairly fully the range of English art of the late XVIIth and XVIIIth centuries and to recognize its peculiar attraction and fitness for modern uses.

There seems to be no limit to the variety in design in the glazed cabinets and bookcases of the late Georgian period. It is rare to find duplicate pieces, except in cases where a pair were made originally. A cabinet at Mr. Frank Partridge's in New Bond Street is closely similar to an example of the same design, except that the shaped pediment centres in a circular mirror instead of clock in the other specimen, which is illustrated in the *Dictionary of English Furniture*. In both cabinets the engaged columns of the lower stage have capitals carved with a double tier of leaves. In a cabinet of slightly earlier date, the glazed upper stage for the display of china is divided by an arched arcade; and the advanced centre is surmounted by an open pediment, on which the plinth is carved with the Prince of Wales's plume of three ostrich feathers, a motif which occurs in Heppelwhite's "Guide" (1788) and coincides with the early popularity of the young Prince of Wales (afterwards George IV). The lower stage is fitted with two tiers of drawers having inlaid ovals in the central section. In the same collection are some fine examples of late Georgian commodes, a type made exclusively for wealthy clients and exhibiting the highest quality of skill both in their structure and surface decoration of inlay or paint. The serpentine form of the commode (Fig. I) follows the suave lines of contemporary French pieces, but there is little use here of the ormolu that encrusts and enhances the French commodes, while the treatment of the inlay is larger in scale than in French work. This commode is veneered with satinwood, with broad and effective bandings of rosewood; the top is decorated with a bouquet of flowers, while the front is inlaid with festoons of husks and crossed palm branches. In a commode of the same character and date, the cupboard doors are inlaid with a large classic vase and crossed palm branches, while the top is decorated with a large patera. In



Fig. I. INLAID COMMODE, with the suave lines of contemporary French pieces
Frank Partridge & Sons

contrast to the soft and sober colouring of furniture with a surface of wood veneers, there is an example of the brilliant polychrome effects of incised lacquer, known to the late XVIIth century as "Bantam work."

At Messrs. M. Harris, of New Oxford Street, the accent is chiefly upon the work of the second half of the XVIIth century. There is an interesting group of furniture which shows complete mastery of fretted detail in enlivening the structure of seat furniture, tables and cabinets, and giving them the "airy look" recommended in the *Director*. In the group of seat furniture in the Chinese taste, the pagoda motive is introduced into arm-fittings and the chair and settee backs (Fig. II); the legs are of the cluster column type, connected by stretchers of this light pattern. Also in the Chinese taste is a mahogany table with its frieze and straight legs enriched and varied by a variety of frets. One bookcase is also an essay in the elaboration of fretwork, which is limited to the galleries of the upper stage, which is also enlivened by finials. The lower stage is fitted with drawers, and with cupboards in the advanced centre, which are enriched with carved clasps at the four corners of the shaped and moulded panels. A mirror in a carved and gilt frame is a version of the combined Chinese and rococo taste, as understood by the carver in soft wood specializing in frames, and tables "especially the most curious of them, in which there usually is a good deal of carving." The

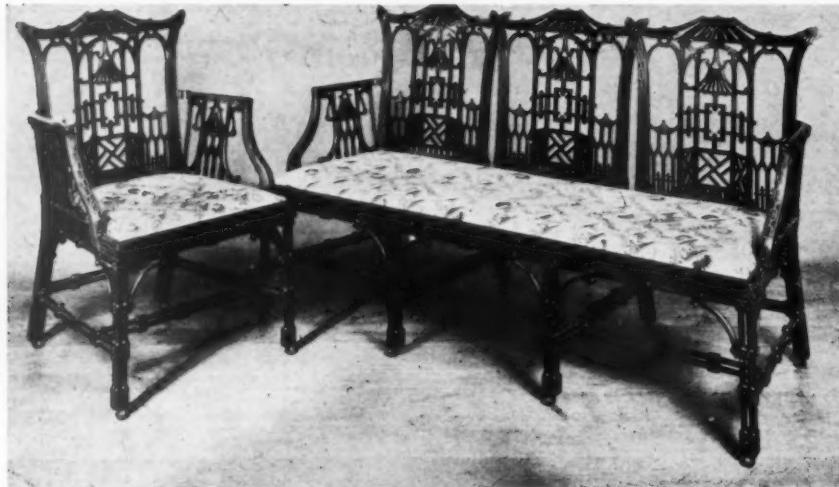


Fig. II. MID-GEORGIAN SETTEE AND CHAIR in the Chinese taste. The pagoda motif is introduced in the fittings of the arms and backs
M. Harris & Sons

THE LONDON GALLERIES—FURNITURE

field is divided by slender bars into separate compartments enlivened with rococo carving ; and on the right side of the frame a squirrel is perched, balanced on the left by an exotic bird. The rest is finished by a light and spreading pagoda. This piece came from Hampden House, Great Missenden.

In the same collection is a Louis XV kingwood writing-table, in which the frieze is decorated with floral marquetry, and the cabriole legs are protected from knee to toe by ormolu mounts. It bears the stamp of Du Bois, that of Jacques Dubois (1692?—1763), the maker of some remarkable pieces of the Louis XV period.

An interesting piece of furniture at Phillips of Hitchin, is a late Georgian wardrobe bearing the label of Mant, upholsterer and cabinet-maker of Winchester (Fig. III), but this label is printed by a London printer, and the piece is of "London" quality. The piece is veneered with mahogany of lustrous and varied figure ; the oval panels are surrounded by a dark and a light string, as well as a cross-banded margin ; also in the vertical projection where the panel is rebated in its oval framing, there is a cross-banded margin, as well as a string on the edge, and the panel framing has an additional cross-banded margin and an outer string. The piece has a pear-drop cornice, and is sur-



Fig. III. Label of MANT of Winchester on an interesting late Georgian wardrobe of "London" quality
Phillips of Hitchin

the four tiers of drawers are cross-banded, and enriched with flattened ovals of floral marquetry, and there are marquetry panels on the sides (Fig. IV). Of the walnut period also is a cabinet of drawers, the upper stage enclosed by cupboard doors, in which both doors and drawer fronts are veneered with wood of an effective figure.

In London several galleries are sited within an easy walk of one another, in Bruton Street, Grafton Street and Bond Street. Also among the Bruton Street firms is Gregory & Company, who have a selection of English furniture of high quality, such as the handsome walnut armchair (Fig. V), a type of great stability. Both the front and rear legs terminate in claw and ball feet, and the face of the arm-supports and the upper part of the leg are carved. From Blairman's, a firm which has specialized in XVIIIth



Fig. IV. WILLIAM AND MARY WALNUT CHEST OF DRAWERS ; tiers and sides enriched with floral marquetry
Jetley

mounted by its original vase-finials, which rest upon inlaid plinths.

A wardrobe at Messrs. Jetleys is another instance of the remarkable finish and delicacy of late Georgian furniture. The design of the two stages, the upper or cupboard stage, and the lower, fitted with two tiers of drawers, is straightforward and simple ; but the fretted frieze and filling of the pediment has a lace-like delicacy. The swan-necked pediment encloses a vase-finial on a fretted plinth, and delicate perforations.

Also in this collection is a walnut chest of drawers in which



Fig. V. EARLY GEORGIAN WALNUT ARMCHAIR of great stability, with carvings on arm supports and on upper part of legs
Gregory & Co.

A P O L L O

century furniture and Chinese pictures on mirror glass, there is a fine table of the Louis XVI period, notable for the quality of the chiselled ormolu mounts on the frieze. From Boswell & Ward there is an attractive secretaire-bookcase of small size in satinwood, having a glazed upper stage surmounted by an inlaid frieze and perforated swan-necked pediment. The frieze of the lower stage is inlaid with palms and fluting.

There is a wide range of English furniture at Hotspur of Richmond, including a pair of walnut chairs with moulded cabriole legs connected by a cross-stretcher with a finial, and tall backs covered in gold silk damask. Here is also an oval mirror dating from the Director period and of "Director" quality. The



Fig. VII. LATE GEORGIAN SATIN-WOOD SECRETAIRE AND BOOKCASE, with glazed upper stage and inlaid friezes
Boswell & Ward

long scrolls surrounding the mirror plate are wreathed with trails of flowers and foliage, while the cresting centres in the favourite motive of stalactites or dripping water.

Among mahogany furniture is a well-designed centre table, surmounted by its original black and gold marble slab, and supported by graceful cabriole legs carved on the shoulder with a leaf, and rocco detail, and a late Georgian sideboard veneered with wood of a rich golden colour, and mounted with its original handles. Also of late Georgian date is an unusual oval

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Fig. VI. LOUIS XVI PERIOD WRITING-TABLE, notable for the quality of the chiselled ormolu mounts
H. Blairman & Sons



Fig. VIII. MAHOGANY KNEE-HOLE DRESSING-TABLE, notable for the finish of the interior fittings and the bright quality of its veneer
Hotspur of Richmond

SHELLWORK

SHELLWORK, like paper filigree ornament, was an amateur art which makes a frequent appearance in English letters and memoirs during the XVIIth century; and as in filigree, finished designs were contrived by amateurs from inexpensive materials. There were two chief varieties of shellwork: first, a form of all-over mural decoration for rooms and grottos (such as the gallery of that architectural curiosity, à la Ronde at Exmouth, and the grotto at Margate); secondly, the covering of objects such as frames, plaques, lustres, sconces, vases, candlesticks and cabinets with shells, and also the making of groups of flowers as ornaments, which were often sheltered and preserved by a glass case or shade.

Shell work is referred to in Hannah Woolley's comprehensive *Gentlewoman's Companion*, where she speaks of "all works wrought with a needle, all transparent work, shellwork and moss work"; and an advertisement in 1703 mentions the teaching of shellwork "in sconces, rocks and flowers."

The taste for ornamental shell-work was no doubt stimulated by the fashion for collecting shells. Large collections of these were made, and the letters of Mrs. Pendarves (afterwards Mrs. Delany) bear witness to the opportunity of purchase and barter, and the excitement at the sight of a "virtuoso's" collection on sale. Shells which were infinitely varied in form and colour made an attractive display in the "cabinets of the curious"; and Mrs. Delany speaks of her time spent in cleaning her new shells and arranging them in her cabinet, where they made a "dazzling show."

In 1754 she speaks of the sale of a shell collection worth "five and twenty hundred pounds," and the auction sale of that of Benjamin Pitt (a great virtuoso in shells and fossils) created some considerable stir in 1755. A few years later, on the death of the painter Arthur Pond, there was a "scrambling" at the "sale of his shells, prints and drawings."¹ Other sources of supply were contacts with travelled friends and sea captains. In 1755 Mrs. Delany was introduced to a sea captain who promised her a box of shells from Guinea and Jamaica, in which she hoped to find beauties. Sometimes the cargo of shells was disappointing, and she records her disappointment at receiving in 1749 a box from Coventry, "containing only trumpery sorts, and none that are fit for anything but common grotto work."²

The peak period of shellwork both for the ornamentation of grottos and for the making of ornaments appears to have been the Georgian era; and during this period two well-known amateurs, the blue-stocking Mrs. Montagu and Mrs. Delany, practised the art with success. The latter carried out, during her long life, numberless designs in shellwork. The chapel at her home in Ireland, Delville, was ornamented with shellwork, and there were garlands of shellwork in a room at Stoke Edith, which were made by her for the house. She writes of making lustres of shells for Delville, and also for her friend, the Duchess of Portland's, home at Bulstrode. At Delville the lustre was a pretty and elaborate thing, but the shells had a way of dropping off when the house was shut up for any length of time, "no doubt owing to the Irish climate." There is no record of the survival of the shell-flowers, or the "antique shell nosegay" which she mentions in a letter of 1739.³

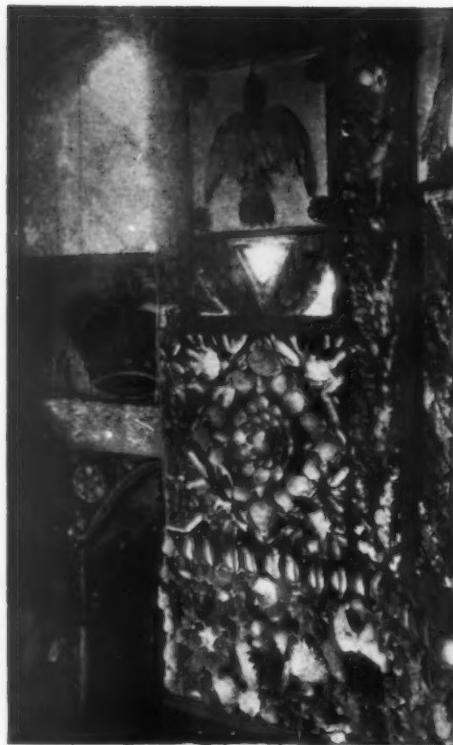
Among extant specimens of fine shellwork of outstanding quality are a pair of ornaments in the Victoria and Albert Museum, each consisting of a two-handled vase, containing a group of flowers. The vases are overlaid with a mosaic of particles of purple mussel, while the scroll-shaped handles and the swags looped about the plinth and the vase are made up of small shells. The tall posy of flowers is constructed of very varied shells, forming dahlias, honeysuckle, and passion-flowers minutely finished, grouped with sprays of seaweed. Each ornament is protected by a glass shade. Another example of shellwork in the same collection is an octagonal plaque filled with formal patterns in shells, centring in a medallion of wheat ears. This, and also a band of flowers, are carried out in varied shells, standing free of the ground. The whole is contained in a box frame of mahogany.

The simpler technique of mural decoration with shells can be seen in the shell gallery at à la Ronde, Exmouth, a house built in the last years of the XVIIth century, and the Margate grotto. The gallery is divided into panels of varied design, but the panels of birds are carried out in feather work. The extensive grotto at Margate is subterranean, and consists

¹ 17th December, 1749. *Autobiography and Letters of Mrs. Delany*.

² William, *Aspasia*, p. 133.

³ *Autobiography and Correspondence of Mrs. Delany*.



Detail of Shell Gallery, A la Ronde, Exmouth

of a serpentine passage, a rotunda and a large rectangular chamber. Here the walls, above a narrow dado of shells, are divided into square panels, filled with a simple geometrical device. The roof was originally arched, but has been replaced by one of flat plaster. "The grounding is done in the small dog-winkle, mouth outwards, whilst for the outlining and scrollwork a rich variety of other shells is introduced. . . . The outlining of the arches is executed in parallel lines of mussels, whelks and other bivalves."⁴ The "discovery" of the grotto is recorded in the *Dover Telegraph* in 1838.

⁴The Story of the Margate Grotto. By C. E. Mitchell.

THE LONDON GALLERIES—FURNITURE (Continued from page 52)

knee-hole dressing-table, notable for the finish of its interior fittings (which include a mirror rising on a ratchet and a multitude of boxes) and for the bright quality of its veneer. Also to be seen in this collection is a set of four armchairs of the Adam period, which have finely carved legs, and seat rail carved with leaf, and the same motif is repeated round the oval back. Among "carver's pieces" is an oblong mirror framed in gilt rococo scrollwork carrying several small brackets for china ornaments and possessing its original mirror glass.

Readers who may wish to identify British armorial bearings on portraits, plate or china, should send a full description and a photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies.

SALE ROOM PRICES will be resumed in the next issue.

CURRENT SHOWS AND COMMENTS

(Continued from page 30)

Greiffenhagen, came to my mind—only because both show the figures of a young man and a young woman and poppies. The Edwardian picture, however, was characteristically entitled "Lovers," and they were seen swooning in each other's ecstasy, and the dream-like air of the tone—quite unlike the mood of the "Harvest."

Indeed, we are living in a very different world now, and I have no doubt that Greiffenhagen could no more understand Ayrton than Ayrton can understand him? Or can he?

This brings me to the adjoining show in the Redfern Gallery, a collection of Drawings and Water-colours by Christopher Wood, things which, I believe, have not been exhibited before, sixty of them. He was a prolific worker, for his working life only covered a very few years of a very short life that was highly coloured and cruelly terminated by

The caractère fatale des choses modernes.

WORCESTER FIGURES

(Continued from page 49)

lady might exchange faces and few would notice the difference. The Turkish gentleman obviously wears a false beard, and all the faces are more like masks, devoid of all expression. Compare these with the intelligence and expression on the average Bow figure.

So much for the arguments in favour of Worcester as the birthplace of this figure; now let us consider those against.

The rococo base is a typical Bow base, seen on many marked specimens, but perhaps this is not a point of much importance.

A very early Bow figure in white (Fig. II), one of a pair in my own collection, bearing the workman's impressed mark, the chemical sign for iron, shows a marked similarity to the suggested Worcester figure. The attributes—such as the headdress—are slightly different and the decoration of parts of the dress differ also; but in the main outline, the moulding is the same. The chemisette, fringed tunic, coatee, skirt and trousers are alike, but, lacking colour, the resemblance is not at first sight apparent.

This white figure is undoubtedly Bow of the very early period, and so the question arises, how did Worcester succeed in copying a Bow model so exactly?

Here is a delightful puzzle for collectors. Those more learned and of longer experience than myself may be able to solve the problem. I have performed my share in calling their attention to this new discovery made by Mr. Ernest Allman.

CHINESE ART

(Continued from page 44)

Chinese ideas and Chinese art. Chinese art-history is not so easy as it is made to appear by some popular books and light essays offered to a shallow public by authors and publishers inspired only by the profit-motive. Not by opinions founded upon a general and vague historical knowledge can the student hope to learn, but by the most conscientious methods of research, consulting the views, traditions and sentiments of the peoples who created the monuments which it is desired to understand. Of what avail is it, says Laufer, "to build the roof before the ground-pillars, of what advantage all . . . discussion on subjective evolutions of motives, on analysis of style and aesthetics of Chinese art . . . as long as we do not know the solid basis, the meaning and history of these motives, and as long as such phantoms will be easily destroyed by every serious investigation ?"

¹ *Gems and Gem Minerals.* O. C. Farrington, G. F. Kunz, Chicago, 1903.

² Nott, *Chinese Jade*, p. 33.

³ Edkin's criticism of the *Chou Li* in his paper "Ancient Navigation in the Indian Ocean" (*Journal R. Asiatic Society*, Vol. XVIII, p. 19) deserves special attention.

⁴ "Ein Edelstein der Vorzeit," by K. Forster.

⁵ The Pope-Hennessy Collection contains a serpentine Libation Vessel of the Chou dynasty with dragon spout and *Knei* handle.

⁶ "T'ao Shuo," translated by Dr. Bushell, Oxford, 1910, p. 44.

⁷ Laufer's "Jade," p. 17.

⁸ *Ibid.* p. 19.